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Alberto Giacometti 1935

Self Portrait 1935 Pencil 30·5 × 25·5 cm (158)

Alberto Giacometti

The Forest 1950 Painted bronze h.58 cm (41)

The Arts Council of Great Britain

Alberto Giacometti

Sculpture Paintings Drawings 1913 1965

at the Tate Gallery
17 July – 30 August 1965

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Acknowledgments

The Arts Council is proud to be able to present this retrospective exhibition of Alberto Giacometti's work. Only the extraordinarily generous help we have had from the artist has made it possible to assemble such a comprehensive selection of works, from the earliest to the latest; Monsieur Giacometti has been wonderfully patient in sparing time for many of the, to him, tedious tasks involved. His readiness to help in any way has made our work with him a privilege and a delight.

We would like to thank also most warmly Mr David Sylvester, who organized our smaller retrospective of Giacometti in 1955, for choosing the works, jointly with the artist, for writing and editing the catalogue, and for collaborating with us in the installation.

The Arts Council would like to record the great debt it owes to Mr and Mrs Pierre Matisse, Monsieur Aimé Maeght, Monsieur Diego Giacometti and Monsieur Louis G. Clayeux, who have given us indispensable help and encouragement.

Colour blocks have been generously donated by Mr R. J. Sainsbury and Miss Erica Brausen, for which we would like to thank them most sincerely and also Mr Herbert Matter, of New York, who gave his photograph of *The Forest* for the frontispiece of the catalogue and for the exhibition poster, with others of his photographs. Our thanks also to Messrs Weidenfeld & Nicolson, publishers of Mr Sylvester's forthcoming monograph on Giacometti, for allowing us to print a chapter from this book.

Our warmest thanks are due to the lenders who have responded so nobly to our exorbitant demands. They are too many to thank individually here; their names will be found listed on another page.

Among others, we must thank Madame Nicole Mangin, Miss R. Wilkie, Mrs A. Juda, Miss Jennifer Barnes, Mr Andrew Forge, Mr Peter Selz, Mr Jean-Yves Mock, Mr Bruce Chatwin, all of whom have helped us in various ways.

May we here once more thank the Director and Trustees of the Tate Gallery not only for the space they have made available in their galleries but also for their kind readiness to help us in the problems of installing the exhibition.

Finally, we are indebted to the Association Française d'Action Artistique for their patronage of this exhibition.

Gabriel White

Director of Art
Arts Council

Biographical note

Fig. 1 Woman Knitting 1913 Pencil
34 × 26 cm

Alberto Giacometti was born on 10 October 1901 at Stampa, a small village in the Bregaglia Valley in the Italian part of Switzerland. His father, Giovanni Giacometti (1868–1933) was a well-known Impressionist painter. He started drawing from nature when about nine (Fig.1); by the time he was 13 he was doing highly accomplished paintings and sculptures from nature. From 1915 to 1919 he was at school at Schiers. He then entered the School of Arts and Crafts at Geneva to study sculpture, but stayed less than a year.

In 1920 he visited Venice with his father. He was impressed above all by Tintoretto, Bellini and the mosaics at San Marco, and still more by the Giottos at Padua. Shortly after, he returned alone to Italy and spent nine months there. At Florence he discovered Egyptian art for the first time; at Assisi, Cimabue; in Rome he was particularly interested in Byzantine mosaics and the Baroque, especially the architecture of Borromini. During his stay he filled numerous sketch-books with copies of Old Masters, mediæval art and antiquities – a practice he has continued (Fig.2). He also worked from nature, modelling

Fig. 2 Card Players, after Cézanne *c.*1942
Pencil 32·5 × 38 cm

Fig. 3 Torso 1925 Bronze h.58 cm

heads and painting landscapes, portraits and figures, and did several paintings illustrating Greek tragedies.

On 1 January 1922 he arrived in Paris, where, inevitably, he was to settle. Since then he has travelled very little, apart from visits to Stampa once or twice yearly and a stay of three years in Geneva.

During his first three years in Paris he attended Bourdelle's class at the Académie de la Grande Chaumière, doing sculpture in the mornings and drawing in the afternoons. The more he worked from nature, the more dismayed he became by his sense of the impossibility of representing what he really saw. In 1925 he gave up working from nature and started making sculptures from memory.

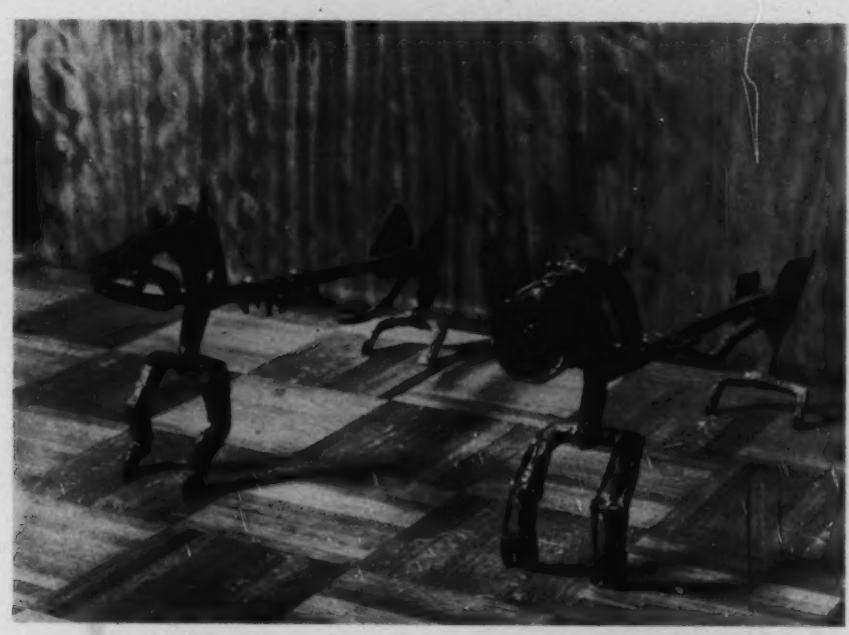
In 1925 he rented his first studio, in the rue Froidevaux. Two years later he took the studio in the rue Hippolyte Maindron off the rue d'Alésia which he has had ever since. This smallish room was all his living space for many years – he would often sleep at a nearby hotel – till after the war he rented the adjacent studio to use as a bed-sitting room.

In 1925 he carved two versions in plaster of a *Torso* (Fig.3) which clearly reflects the influence of the Cubism of Lipchitz and Laurens. Thereafter his work took two almost opposite directions. On the one hand he moved towards perfectly compact forms, frontality, and the proportions of a tablet rather than a block – a direction first manifest in *The Couple* of 1926, the idiom of which relates to Negro sculpture, and the *Spoon Woman* of 1926 (Plate 6).

The tendency towards clear, smooth, simple forms and towards flatness became more extreme in the next two years in a series of tablets, their surfaces slightly modulated by shallow depressions and sometimes by ridges or bosses, which seem to have been influenced by Cycladic figurines. They were made in plaster; some were also executed in marble by a craftsman. Some stand for whole figures, male and female; most are *Heads* (Plate 1).

Giacometti felt that these works retained something of his sensations of reality, but not his feeling of a figure seen as a whole, which he envisaged differently, as 'a sort of skeleton in space . . . never a compact mass, but like a transparent construction'. And the alternative direction he took was towards

Fig. 4 Fire Dogs *c.*1931 Bronze



building up rather complex structures in which space and mass interpenetrate, at first using a vocabulary indebted to Cubism, but by 1929, as in *Man and Woman* (Plate 5) and *Woman Dreaming* (Plate 7), achieving a more personal idiom in which the sculpture sometimes becomes an openwork screen rather than a structure in the round.

At about this time he became friendly with some of the Surrealist painters, sculptors and writers, and during the next few years was a member of the Surrealist group. He exhibited at galleries associated with the Surrealists – in 1930 at the Galerie Pierre along with Miró and Arp, in 1932 at the Galerie Pierre Colle, his first one-man show, and in 1934 in a one-man show at the Julien Lévy Gallery in New York. He also took part in group exhibitions. He contributed poems, essays and drawings to Surrealist publications. He put his signature to some, but not all, of the group's declarations.

In order to be free to make sculpture without having to worry whether it would sell (though, as it happened, his work sold very well), he began in 1930 to design utilitarian objects – standard lamps and chandeliers and fire dogs (Fig.4) – for an interior decorator, Jean-Michel Franck. His designs were carried out by his brother Diego, a distinguished designer in his own right of objects and furniture, who has also worked tirelessly to assist Alberto both by doing practical work in his studio – setting up armatures, taking plaster casts, patinating bronzes, etc. – and since 1935 by sitting to him continuously for sculptures, paintings and drawings.

His way of working during his Surrealist period is described in an article published in 1933:

'For some years now I have only realized sculptures which have presented themselves to my mind in a finished state; I have restricted myself to reproducing them in space without changing anything and without asking myself what they might signify (if I attempt to modify some part of one or if I have to search to get the scale, it's enough to make me lose myself completely, wreck the whole thing). Nothing has ever appeared to me in the form of a picture; I rarely see in

Fig. 5 Woman with her Throat Cut 1932 Bronze 1.88 cm (45a).

the form of a drawing. The attempts I have sometimes embarked upon at consciously working-out a picture or even a sculpture have always failed. Once the sculpture is made, I have a tendency to rediscover in it, transformed and displaced, images, impressions, facts which have profoundly moved me (often without my knowing it), forms which I feel are very close to me, although I am often incapable of identifying them, which always makes them more disturbing to me.'

These sculptures would gradually take shape in his mind over a period of a few weeks or months. He would then realize them in plaster in a day or two. Many of them were then executed by a craftsman in a durable material – marble or wood or wood and metal. Some of these sculptures are single forms, ambiguous in their reference to reality – in some cases quite compact, as in the *Disagreeable Objects*, but in others more complex in composition as in *Woman*

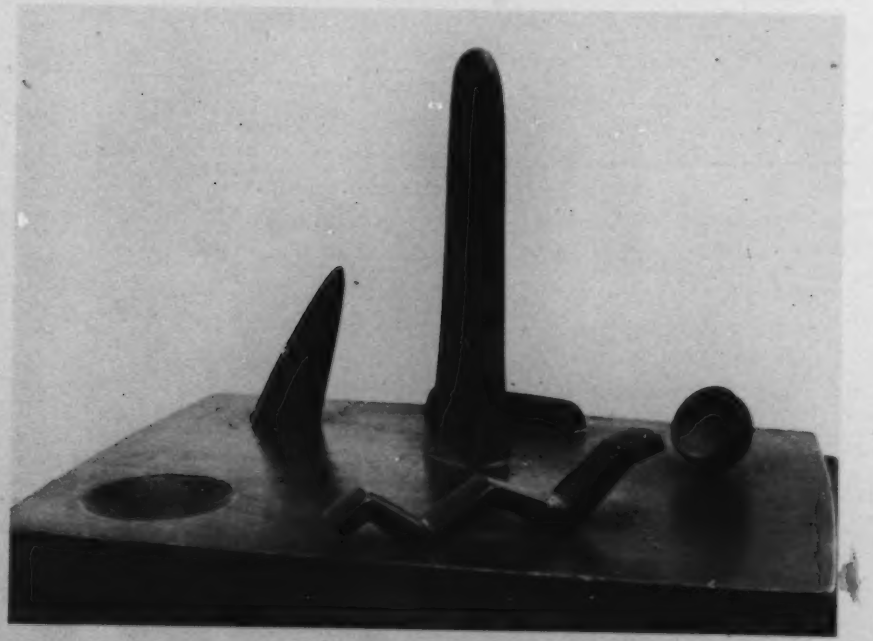
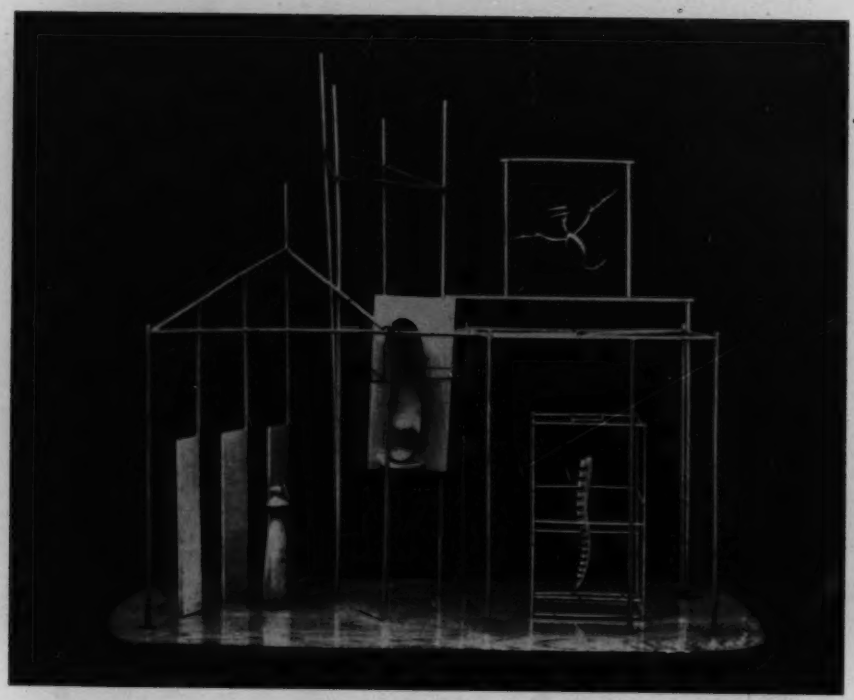


Fig. 6 Project for a Piazza, 1930–31. Wood h.20 cm

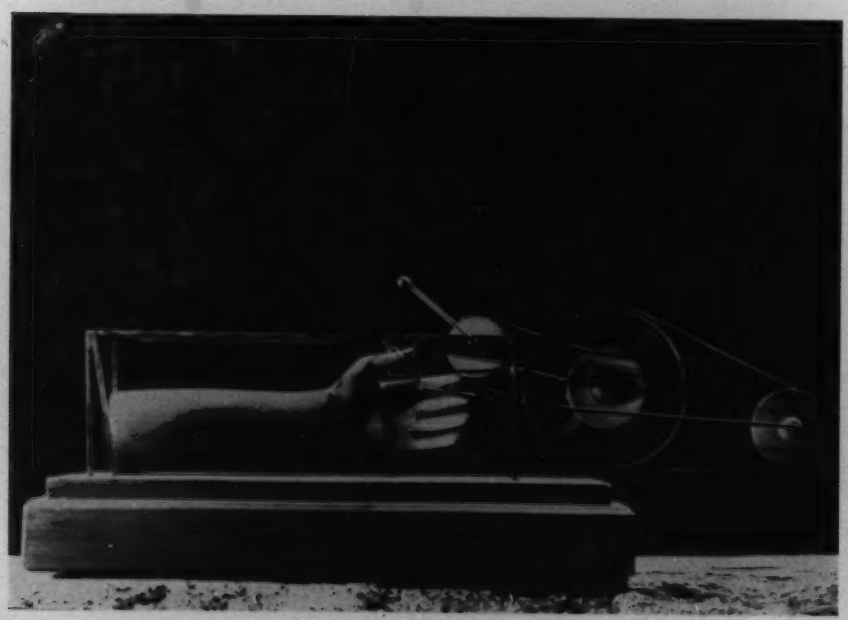
Fig. 7 The Palace at 4 a.m. 1932
Wood and glass h.63·5 cm



with her Throat Cut (Fig.5). Others combine several evocative forms mounted on a base, such as *Point to the Eye* (Plate 8) and *Project for a Piazza* (Fig.6), the last a sculpture conceived as a 'model for a big sculpture in a garden: I wanted people to be able to walk on the sculpture, sit on it, lean on it'. Others combine several forms placed or suspended within a space frame, such as *Suspended Ball* (Plate 9) and *The Palace at 4 a.m.* (Fig.7 and Plate 63).

Suspended Ball is one of several sculptures of the time which have movable parts; another, with a more complex mechanism, is *Trapped Hand* (Fig.8). Giacometti has written that he was much concerned with movement but that

Fig. 8 Trapped Hand 1932 Wood and metal l.58 cm



'despite all my efforts, I found it impossible at that time to tolerate sculpture giving an illusion of movement – a leg advanced, an arm raised, a head turned to one side. I could only create movement that was real and effective.'

After 1932 Giacometti began to produce sculptures the execution of which was protracted over a long period. Among the first of these was *Cube* (Plate 11) the most purely abstract work in his *œuvre* and, on the other hand, some life-size images of the human figure – *Walking Woman* (Plate 12), *The Invisible Object* – in which his work reverted to unambiguous figuration.

In 1935, wanting to make further sculptures of this kind, he felt it would be helpful to resume modelling from nature for a time (in the intervening years he had at times made drawings from nature) – 'to make (quickly, I supposed; in passing) one or two studies from nature, just enough to understand the construction of a head, of a whole figure . . . this study (I thought) should take a fortnight, and then I wanted to realize my compositions.

I worked from the model throughout the day from 1935 to 1940.

'Nothing was like what I imagined it to be. A head (I soon left the figure aside, it was too much) became an object completely unknown and without dimensions.'

During those five years he worked every morning from Diego (Fig.9) and every afternoon from a model, Rita. He also worked intermittently from Isabel Lambert (Plate 14). Concurrently he made some paintings from nature, principally while visiting Stampa. In these pictures (Plate 38) the language of his later paintings appears fully formed. He discontinued painting in 1937 and did not resume until 1946.

For all this 'reactionary' activity he was excluded from the Surrealist group. He made no attempt to exhibit work during that time or subsequently until 1948, and he became entirely dependent economically on designing his decorative objects. In 1938 he was knocked over by a car and spent several months in hospital.

In 1940 he stopped working from the model and began to make heads and standing female figures from memory: '. . . to my terror the sculptures became smaller and smaller. Only when small were they like, and all the same these dimensions revolted me, and tirelessly I began again, only to end up, a few months later, at the same point. A big figure seemed to me to be false and a small one just as intolerable, and then they became so minuscule that often with a final stroke of the knife they disappeared into dust. But heads and figures only seemed at all true when minuscule.' (Fig.10). He worked on these minuscule figures in Paris until 1942, when he went off to Switzerland for a visit. Shortly after getting there he produced one near-life-size standing female figure mounted on a sort of chariot (Plate 13) inspired by the pharmacy wagon he had seen when in hospital. This figure was left abandoned and forgotten until it was rediscovered about two years ago and cast. Working in an hotel room in Geneva, he went on producing figures which again and again were pared down until they became tiny. While in Geneva he met Annette Arm, who was later to become his wife.

Shortly after his return to Paris in 1945 he began to make larger figures and heads, and found 'to my surprise, that only when long and slender were they like'. Constantly destroying and remaking them, he found that only when they became very thin did they correspond with his memory of his sensations of reality. Early in 1948 he held an exhibition at the Pierre Matisse Gallery in New

Fig. 9 Head *c.*1935–36 Plaster (destroyed) h.28 cm

Fig.10 Minuscule Sculptures *c.*1945 Plaster

York, the works in which included standing female figures (Plate 18), heads (Plates 15, 16), and two life-size male figures, one walking, one pointing (Plate 17). Since that time he has exhibited new sculptures and paintings at the Pierre Matisse Gallery in 1950, 1954 and 1961, at the Galerie Maeght in Paris in 1951, 1954, 1957 and 1961, and at the Venice Biennale in 1956 and 1962. He has also had several retrospective exhibitions.

About 1950 he resumed making sculptures from nature and since then has painted, modelled and drawn continually from nature and from memory. Since 1950 he has intermittently painted bronzes in naturalistic colours (Frontispiece). Most of the work in sculpture has been concentrated on three themes: a standing woman, a walking man, and a head or bust (usually of a man). In 1948–50 he made a number of compositions with several figures: among others, four standing women (Plates 20, 21), three walking men, four walking men and a standing woman, nine standing women on different scales (Plate 23), seven standing women on different scales together with the bust of a man (Frontispiece). From time to time he has made a sculpture from memory, such as the *Dog*, the *Figurine in a box*, and *The Leg* (Plate 36), which, like the Surrealist sculptures, has been executed in a few hours and not touched again. On the other hand, when working at his persistent themes he has tended to demolish and remake each work continuously over a protracted period. The resultant proportions have varied considerably, though usually with a tendency towards elongation and a tendency for the works from memory to be more attenuated than those from nature. But: 'Really, my idea would be to arrive at working in exactly the same way whether working from memory or from nature.'

Diego seated 1948 Oil 81 × 50 cm (10

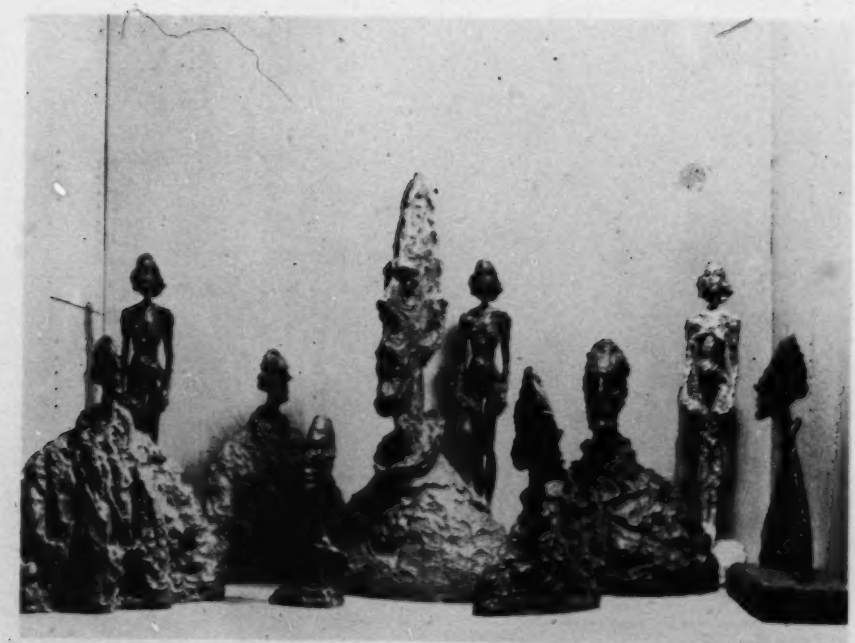


Fig.11 Bronzes c.1955

The residue of a vision

There was a period of about five years when every figure Giacometti made (with one exception) ended up an inch high more or less. The scale 'revolted' him, he set out persistently to make the sculptures larger, invariably pared them down: 'only when small were they like'. When he finally produced some larger sculptures, he discovered, to his 'surprise', that 'only when long and slender were they like'. 'Likeness' is Giacometti's measure, so much so that the most cherished dogma of twentieth-century aesthetics is shrugged off: 'If a picture is true, it will be good as a picture; even the quality of the paint will necessarily be beautiful.' What seems to him to be 'like' or 'true' is something that cannot be foreseen: it can come as a surprise, can give the work a shape he would prefer it not to have. He said once that of all the pictures he had seen the ones which seemed most true to his sensations of reality were certain Egyptian paintings of trees, and that he too had thought them, as anyone would, too stylized for such a claim to be feasible until he drew copies of them.

But what precisely are the elements in Giacometti's sensations that might be thought to determine his notion of likeness? They can perhaps best be sought by looking for preoccupations which show themselves both in the sculptures and in the paintings and drawings, and therefore cannot be explained away by exigencies of the medium.

In the paintings, space is like a cloudy heavy liquid that is seen no less than the mass at the heart of it is seen, and is hardly less tangible. The mass has an energy that is turned inward upon itself, violently compressed around a central core, so that it seems to have a highly concentrated density; the space has an energy that is turned outwards, sometimes as if exploding out of the picture, and at the same time often seems held back, drawn in, by the mass at its centre, as if this were the centre of a whirlwind. Where the one meets the other there is an interpenetration. The boundary between them is not fixed. 'I have often felt in front of living beings, above all in front of human heads, the sense of a space-atmosphere which immediately surrounds these beings, penetrates them, is already the being itself; the exact limits, the dimensions of this being become indefinable. An arm is as vast as the Milky Way, and this phrase has nothing mystical about it.' There is either no outline or a multiplicity of outlines in the paintings to mark the transition of mass to space. In the drawings, besides the same use of multiple outlines, an indiarubber is often used across a form rather as if its traces were brushstrokes made against the form: the traces suggest that

Caroline seated 1960 Oil 100×65 cm (141)

the mass has been as it were smeared by space. When such traces cross the edge of a form, the elusiveness of the contour is implied more emphatically than by a simple gap left in an outline, for here it is evident that the artist committed himself to a contour only to find that it was not to be fixed.

The sculptures – except most of those anterior to 1935 – have a rough, fluid surface which rather resembles the surface typical of an unfinished work in plaster or clay. It is as if the existing boundaries of the form were provisional. At the same time, the attentuated proportions seem to imply that these provisional limits are not an approximation to the contour but simply have no pretensions to fixing the contour. The central column is defined with the most exact precision; the volume remains an unknown quantity. It is as if Delacroix's advice not to take hold of the outline but of the centre had been taken literally. All that is there is a hard core clothed with a suggestion of mass dissolving into space. Space has corroded the mass, or compressed it. There is only enough mass left to show that space can only go so far, little enough left to show just how little mass is needed for space to be dominated. If in one sense space has reduced the mass, in another sense the mass is always encroaching on space, in that it gives the feeling that it occupies more space than one thought it did.

Nothing is allowed to appear certain as to the relation between mass and space. Even in those heads and figures, done, mostly from nature, since 1954, in which there is relatively little attentuation and the curve of a breast or a shoulder is lovingly, delicately, rendered in its fullness, the contour is made to seem flexible as the forms appear to contract and expand like a lung in their aura of space. In certain other heads, some of the features are there in their fullness, the rest have simply been left out, as in those 'unfinished' still lifes by Cézanne in which the parts left out mean the discovery that some of the contours are indefinable. The head in *Stele II* and in *Stele III* of 1958 isolates the nose, eyes, mouth, chin and frontal plane of the cheeks and brow; the sides and dome of the head are absent. The nose thrusts forward aggressively; everything else that is there seems to retreat. I become conscious of its evasiveness when I try to look the personage in the eyes. I change position, trying as it were to catch his eye, but, whichever way I move, the head always seems to be turning away from me, looking the other way. Then I see that the very substance of the face seems to be eluding me. It is as if the sculptor had tried to seize the volume of the head with his hands, and as if, as he did so, he found that the form somehow drew itself in, shrank, becoming concave in outline where it was convex, so that it eluded his grasp, as a cat seems to make itself concave when one corners it and tries to pick it up.

Plate 25

In the companion-piece, *Stele I*, the face is reduced to a single curved frontal plane with the nose projecting slightly from it. Here again it is as if the sculptor had tried literally to seize the form. As I look at the swimmy, featureless frontal plane, I sense the hands shaping it out of the clay and have the feeling that, as he shaped it, the nerves in his fingers were echoing what they would have felt in groping their way over his own face to discover by touch alone a face's form. Here the form is elusive in that it only partly emerges from an inchoate mass. In *Stele II* and *Stele III* some of the form has emerged with emphatic clarity, while the part of the mass which has not become definite is cut away. Only, it doesn't seem to be missing, but rather as if it had been absorbed into the central core. It is as if this core had drawn the whole volume back into itself: it seems

denser than the substance of reality. Matter does not need to occupy the space it occupies in nature because it is more concentrated than in nature.

And this seems relevant to all Giacometti's sculpture, and to the paintings. He frequently says, about his compulsion to pare things down, 'the more that's taken off, the fatter it gets' – say it every time with as much astonishment as if he had just perceived it for the first time. What he must mean is that he finds, again and again, that in reducing matter he is working it in a way that makes it come to seem compressed, so that the sculpture correspondingly acquires more presence, dominates more space, and so seems to fill out more space. And it is this, of course, that must determine the sculpture's proportions – not their measurements, but the way they act on space.

The space in the paintings is not only given a visible, even a tangible, presence, but also very definite dimensions. The interval between two forms or two points in a form, or from the observer's eye up to a form, is often traversed by a line indicating the distance in space traversed by vision in bringing something into focus. The distance between the observer and what is observed is again sometimes indicated with great emphasis by the use of an optical perspective which enlarges the near extremities of the subject as in snapshots. Often the whole space has the steep, narrow, hallucinatory perspective characteristic of Tintoretto, Beccafumi and other Mannerists, and found again in certain Vuillard interiors of the first decade of the century. It is a perspective which elongates the space rather as if it were seen through the wrong end of a telescope, and in it distances are so intensified that a figure seated on the far side of a room is separated from one by a chasm, a figure in the foreground is almost on top of one. The effect of this steep perspective is heightened by the painted border, like a mount, which occurs in most of Giacometti's paintings, defining the limits of the image somewhere inside those of the canvas (it's characteristic that Giacometti is one of those artists who tend to find themselves subtracting from the dimensions of their canvases). This flat border, in the first place, helps to affirm the reality of the picture-surface, and it is needed to do this because the image itself tends to dissolve the picture-plane away. But the border serves above all to intensify the sense of distances within the image. Again, the drawings are nearly always coherent pictorial statements of forms in space, not studies of bodies or objects floating in a void, and there is often a bounding rectangle drawn within the rectangle of the sheet, like the border in the paintings. It occurs in drawings of a single figure or head, defining an ambience within which the scale and the placing of the motif can situate it at a certain distance from the eye.

'Once, in my father's studio, when I was eighteen or nineteen, I was drawing some pears which were on a table – at the usual still-life distance. And the pears kept getting tiny. I'd begin again, and they'd always go back to exactly the same size. My father got irritated and said: "But start doing them as they are, as you see them!" And he corrected them to life-size. I tried to do it like that, but I couldn't help rubbing out – I rubbed out, and half an hour later they were exactly the same size to the millimetre as the previous ones.

'Even so, at that time and until the war, the odd thing was that, when I was drawing, I always drew things smaller than I believed I saw them: that is, when I was drawing I was astonished that the thing became so small; when I wasn't drawing I felt I saw heads the size they really were. And gradually, above all since the war, it has become so much a part of my nature, so ingrained, this

kind of vision I have when working, that I have it even when not working. I mean that now I can never get a figure back to life size. When I'm outside a café and see people passing on the opposite pavement, I see them very small, as tiny little figurines, which I find marvellous, but it's impossible for me to imagine they are life-size. They become no more than appearances at that distance. If the same person comes near, it's another person. But if they get too near, six feet, say, I don't really see them any more: they're not life-size at that point either; they fill your whole visual field, don't they? And you see them out of focus. And if you get a bit closer still, there's no seeing them at all any more. Any way it's uneasy, one doesn't do it, or else it's to touch them. Which takes you into another domain.'

Experiments in perception show that in normal vision the mind corrects the retinal image so that distant things are not perceived small but life-size and distant. Giacometti's peculiar tendency is to see in a way that is free of the normal conceptual adjustments and reacts to what is strictly visible.

This is not, however, an impartial, unselective way of seeing. On the contrary, it singles things out with great emphasis, and even its very positive awareness of the presence of the space surrounding any solid body does not lessen the intensity of its focus upon the body around which that space circulates This narrow focusing upon a compact form out there in space, this attentiveness to apparent size at a given distance, produce the hallucinatory sense of nearness and farness which is probably the most characteristic feature of Giacometti's work.

Getting this sense of distance into a painting is a matter of controlling the notional space which painting creates automatically; getting it into a sculpture is another matter. The sculptor has to win a notional space within and around his forms, win it in the face of the fact that they inhabit the same real space as himself. It is, of course, one of the criteria of sculpture that the apparent distances within a work should not be identical with the measurable distances – for example, that the hollow of a back should look deeper than in fact it is. But Giacometti is concerned with doing more than this – not merely with creating notional distances within the sculpture, but with creating one between the whole sculpture and the eye of the beholder. He points out that, among sculptures produced by early civilizations and by prehistoric man, there is a fairly common size for a figure and for a head and that this size is relatively small, and he suggests: 'I think this was purely and simply the size which instinctively was to hand – the size one really sees things. With later developments, vision got transformed by the mind into concept. I can do your head life-size because I know it's life-size.' Supposing that he is right about the reason for the size of most early Egyptian or Sumerian sculptures and the like, we still do not consciously interpret them as portrayals of heads or figures at a distance but simply as under-life-size sculptures.

Giacometti's minuscule sculptures (which were made about the time he stopped having the delusion that he saw things larger than he drew them) are not merely exceptionally small but are mounted on bases which, relative to the heads and figures and to the conventional proportions of a base to a sculpture, are very large – up to three or four times the height of the figures. Consequently, the head or figure seems to be very far away, like one small form in the middle of a large canvas. The principle is translated into sculpture that in a picture the illusion of distance depends upon the size of a figure or object in relation to the

size of a rectangle. The optical effect as such could, of course, be achieved by sticking a match upright in a large lump of cheese. Only, these tiny figures and heads are intensely alive and rich, with the life and richness that can only come when the mind is concentrated on reality, not on a formal device.

In 1950 Giacometti made two complementary compositions based on the sight of groups of women on view in brothels. Each is formalized as a row of four nudes standing on parade. In one of them, the figurines are placed on a plinth the height of which is about half their height. Of this group Giacometti wrote: 'I've often seen them, above all one evening in a small room in the rue de l'Echaudé, very near and menacing.' In the other composition, the figures are on a plinth the height of which is rather greater than their own, and this in turn is mounted on a tall stand in the form of a stool about four feet high, so that the figurines are standing on a construction eight or nine times their height. Giacometti's gloss on this group was: 'Several naked women seen at the Sphinx while I was seated at the end of the room. The distance which separated us (the polished floor) and which seemed insurmountable in spite of my desire to cross it, impressed me as much as the women.' Each row of figurines combines with its base to make the equivalent of a picture of figures in a setting – in the one case, figures all in the foreground, in the other, figures at the end of a deep perspective. But here nearness and farness are also conveyed through the proportions of mass to space in the rows of figurines. The intervals are much wider in ratio to the volumes in the group of far figures: here each seems lost in space; the other women seem a crowd, with a physical presence that tears up in one's face.

Plate 20

Plate 21

The space-frame is a further sculptural equivalent for an attribute of painting: the definition of a space apart from reality's infinite space. One of Giacometti's reasons for using space frames must be that, by giving a sculptural image its own spatial ambience, it suggests that the space around an object is seen no less than the object is seen. But Giacometti has succeeded in conveying as much without the aid of this quasi-pictorial device. By the same token, he has not had to depend on the proportion of a figure to a rectangle to give his sculptures a notional distance, but has done so through the internal proportions of a figure or a head.

Plate 16

The single figures of standing women almost invariably seem to remain beyond one's reach whatever one's physical distance from them. When I face one of them from the far side of a room and start moving towards her, for the first few paces she seems to come nearer, then she begins to recede from me as fast as I approach. She keeps, so it seems, her distance. It is as if she were detached from the physical space of the room and existed within a separate space of her own. As I get near, I do not, as one normally would, see only the part of the figure around the point I am focusing on; I can still see the figure entire. And when I get right up to her, to the point at which I expect to be seeing details in close-up, relishing the curve of a cheek, of a breast, I see hardly anything of a figure at all, but a piece of bronze and the light flickering over the imprints of the artist's fingers or knife – a hard, tangible object which has replaced a body become intangible at the moment it was near enough to be touched. Once the figure is no longer seen as if from far enough to be seen as a whole, she dissolves away.

Plates 18, 19, 27, 28, 32

The roughness of the sculpture's surface contributes to this experience by having an effect similar to that of the sort of loose free brushstrokes which

from a few inches away are seen as no more than marks on the canvas. The slenderness contributes, in that the sculpture as an object doesn't get in the way, is insubstantial enough not to fill the field of vision as one gets near, continues to have space around it. And the proportions of the parts along its height contribute. The elongation is not consistent, but increases in degree from head to feet. Consequently, when one stands at the distance from the sculpture at which the artist stood in working on it, and have it at the height it must have been at, it becomes foreshortened in such a way that the proportions actually seen are near enough those of a model seen standing some feet away. Again, the figure usually has inordinately large feet and almost invariably a base the top plane of which is sloping, rising from front to back. And as one looks down on the feet and the base from where the artist would have seen them while working, they reproduce the appearance of the feet of a model standing over there and of the floor she is standing on, the instep apparently extended, the floor apparently an inclined plane rising away. The proportions, then, are somewhat anamorphic, in that there is a viewpoint where they become foreshortened in such a way that they resemble the proportions of a thing seen in reality. Only, the essence of anamorphosis proper is that there is only one point from which the image makes sense.

The standing figures which do not work in this way are the nine-foot figures, Plate 33
works made 'from a sort of nostalgia for the idea of having a big sculpture out of doors' – a nostalgia to which Giacometti knowingly subdued the expression of his way of seeing. If they do imply a notional distance, it would be a nearness not unlike, though less extreme than, that of the *Spoon-Woman* of 1926, whose Plate 6
proportions give a sensation as if pelvis and thighs almost filled the whole field of vision. This extreme degree of closeness can also be found in the tablet-like *Heads* of 1927–8. None of the later images seems to come as close as this – to Plate 1
the point where all that is visible is part of a face. But most of the busts and heads are as if seen at the distance we would be from someone sitting at the same table.

At that sort of distance the rounded forms which a human head presents from the other side of a room have been broken down. We see the head near us more as a structure of planes: the head and the shoulders, seen from a three-quarter view, become two slabs at right angles to each other. And this is the form of many of the busts of Diego done from memory. Giacometti constantly points out what a total discrepancy there is between the impression we get of a human head from the front and the one we get from the side – that it would not be possible to infer either from the other. This discrepancy is shown forth in one of those *Heads* which is so narrow that it seems to be slicing through the Plates 24, 26
air. On the one hand, it is simply a profile in silhouette. Seen frontally it is a wedge thrusting at one. But it only remains so within a very narrow angle of vision: as soon as I move a few inches to right or left of collision course, the wedge becomes a profile – there is no transition. As I move around the sculpture I still seem to see the same profile. Though its shape, of course, changes somewhat, the contour does not change as that of a form fully in the round would, and, as I move through an angle of, say, 120°, watching it, I have the illusion that it is keeping pace with me, turning away.

The apparent position of the image, then, is dissociated, liberated, from its physical position. At the same time, the apparent position is not limited to a single position. As I stand looking at one of the *Standing Women*, she will be

as distant as a person on the other side of the street, then suddenly appears to be looming up over me: at one moment she is like a figurine, a little object I could pick up in my hand if I could reach her; at the next she is a giantess. Sometimes these changes are entirely subjective, at others they may be determined by a change in the light. These sculptures are peculiarly sensitive to their lighting and placing (seen in a wrong sort of light or at the wrong sort of height, their impact is not diminished, it is nullified). To face one of the figurines placed squarely on a table, feet at right angles to the wall, is to have a quite different sensation from that received when one turns it through an angle of, say, 30° and moves over to face it as before. Placed at an angle to the wall, the figure seems to recede farther: it is as if a human body had shrunk to the size of this figurine. Placed squarely, the figure seems tauter and more imposing: I am made intensely aware of being confronted by it, whereas when I confront it as it stands at an angle to the wall, it appears more self-contained.

Everything said here so far as to what 'likeness' might mean for Giacometti has been about the context in which the figure or head is seen. What of the attributes of the figure or head itself which most concern him? The thrust of a form through space, the figure's stance, the set of head on shoulders, the articulation of the limbs, the tautness of a standing figure firmly on the ground and stretching upwards through space, the movement of someone walking tentatively or buoyantly or warily: the way man *acts* – this seems to be what is seized on above all in the paintings, the drawings, the sculptures alike, but most evidently in the sculptures from memory, the works which must show what has impressed him most. The act portrayed is usually very simple – not the complicated postures of a Rodin but the elemental ones of archaic and primitive art. But the portrayal is complicated by ambiguities. For example, it sometimes happens, when a standing figure is being looked at from a three-quarter view, that it will give an illusion of starting to walk, the concave of the shins and instep seem to spring forward – as when a taut bow is released – and give the sensation that the figure is taking a step forward. Seen frontally, a figure will appear weightless at one moment, seem to be all energy thrusting upwards; at another it is as if the energy were turned inwards, producing a mass that is packed with it, dense with it. Again, at times a figure will no longer seem attentuated, will stand there easy and relaxed, a body generously curved; a moment later it will appear drawn out as a length of elastic at full stretch.

There is one constant. Figures and busts look straight out in front of them, straight back at the beholder. And not with unseeing eyes. When sitting to Giacometti, one has the feeling that he wants one to be looking back at him as hard as he is looking at one – 'he demands an attentive presence', a regular sitter said wryly. For Giacometti, it seems, looking is the quintessential human act.

He was talking about the contrast between drawing a living head and drawing a skull. He described how, when at art school in the early 1920's, he had stopped going there one winter which he spent in an hotel room painting and drawing
Plate 62 a skull. Then he went on: 'One day, when I wanted to draw a girl, something struck me, which was that suddenly I saw that the only thing that stayed alive was her gaze. Everything else – the head turning into a skull – came to the same thing more or less as the dead man's skull. What made the difference between the dead man and the person was her gaze . . . New Hebrides sculpture is true, and more than true, because it has a gaze. It's not the imitation of an eye, it's

purely and simply a gaze. All the rest is a prop for the gaze.' Watching him work on a figure from memory, I have had the impression that all he was trying to create was a gaze and 'a prop for the gaze'. I am thinking especially of an occasion in 1962. Practically all of the work was going into the head and the feet. His hands were moving frequently and rapidly from head to feet, and all that was in between was almost neglected. Except that he was constantly making gestures which seemed to be measuring the distance between head and feet. It was almost as if the length of the body and legs were there only because they were needed as something to which to attach the head to the feet, only to traverse the distance between them: getting that distance exactly right seemed to matter far more than the shapes which the body and legs assumed. He was frequently turning the figure through an angle of 90° and back again, was working on it from just two viewpoints – frontally and in profile. The way of working seemed to imply that in making a standing figure there were two things that counted: the fact that the figure was standing, and the fact that it looked straight ahead.

It is clear in all his work that when Giacometti talks about the gaze as the very sign of life he is talking about a gaze directed straight back at the beholder, mirroring his gaze. And the concern with distance may well be inspired by its relevance to the idea of confrontation. When two human beings come face to face, each is aware of the meaning of the precise distance between them. Their distance shows forth their relationship at that moment.

Face to face with a Giacometti image, the spectator finds himself as if involved in a reciprocal relationship. Giacometti has made a life-size sculpture of a girl with hands held out as if offering an invisible object to the beholder. He has also made a life-size sculpture of a man extending his arm and pointing – and the gesture only makes sense when we confront the figure and see him as indicating ourselves or something in our world. In these two works a dramatic gesture is used to establish a relationship between the figure and the spectator. In the *Standing Women* no gesture is used, or needed. I feel within my muscles the stance of the figure, feel I am adopting the same stance, feel this so strongly that sometimes I find myself doing so in reality – holding myself more taut and upright, hunching my shoulders, placing my hands straight down my sides. But, however strongly I feel the figure's action within myself, I never – as one normally does when one feels this – feel myself identified with the figure, never have the sensation of losing myself in it, out there. I do not even feel a tingle in the muscles of my hands as if I were holding the figure; or rather I come to feel this when I get close to the sculpture, to the point where it ceases to be a figure for me and is only bronze, and then I have a sensation in my fingers as if they were grasping the bronze – the bronze, not a figure – but so long as it is a figure for me I feel no sensation of touching it. Neither of touching it nor of becoming it. Only, I feel I have its stance, here, where I am, not out there. And the more I feel with it, the more do I feel my apartness from it confirmed, the more do I recognize its otherness. I am what the figure is, out there, and in being like it I am separated from it.

Plate 17

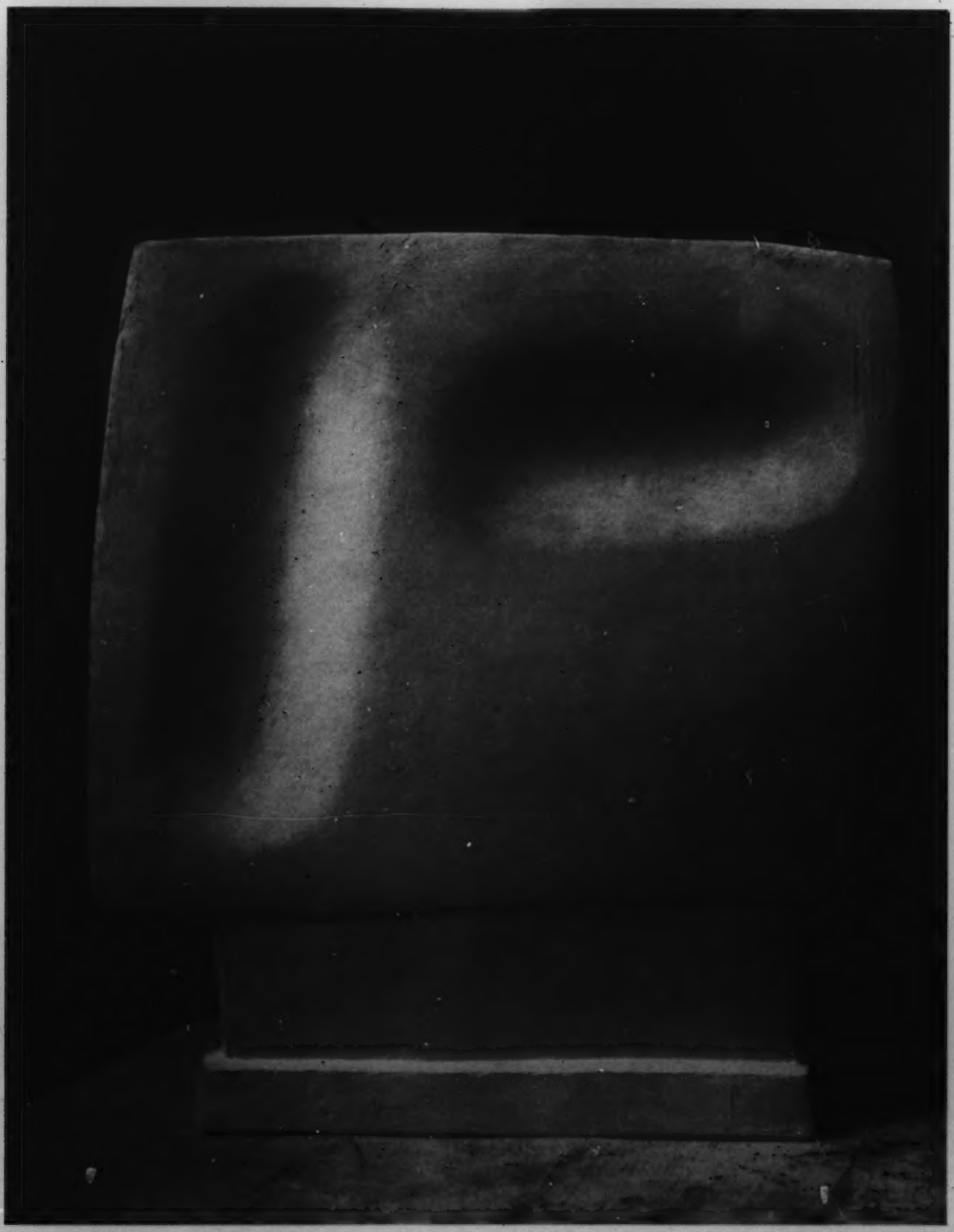
The confrontation seems to say that the reality of a person is only established through his relation to another but that this relation reveals the solitude of each, the intraversible distance between them, recognizes that this other is no projection or extension of oneself or creature subject to oneself but a being separate from oneself. In affirming this state of affairs, Giacometti's art defines

a situation intolerable to the artist, for any artist wants to take possession and control of all he sees. Like Cézanne (who, as Merleau-Ponty says, 'thought himself impotent because he wasn't omnipotent'), Giacometti brings together in the work his suffering through reality's elusiveness and his affirmation of its inevitability. 'The days pass, while I fool myself I trap, hold back, what's fleeting.' This is not necessarily the language of an artist obsessed with trapping fugitive atmospheric effects or the movement of bodies or the pose of a girl caught standing on one leg holding her other foot. It was Cézanne (according to Gasquet) who said: 'All that we see gets dispersed, goes away. Nature is always the same, but nothing remains of it, of what appears to us. Our art has to give the feel of its duration together with the facts, the appearance of all its changes. It has to make us sense it as eternal.' Something that is looked at for any length of time is elusive as if seen for an instant. 'It might be supposed that realism consists in copying a glass as it is on the table. In fact, one never copies anything but the vision that remains of it at each moment, the image that becomes conscious. You never copy the glass on the table; you copy the residue of a vision . . . Each time I look at the glass, it has an air of *re-making* itself, that's to say, its reality becomes uncertain, because its projection in my head is uncertain, or partial. One sees it as if it were disappearing, coming into view again, disappearing, coming into view again – that's to say, it really always is between being and not being. And it's this that one wants to copy.'[5]

Working from nature is working from memory: the artist can only put down what remains in his head after looking. And the time between the instant when he looks at the model and the instant later when he looks at the paper or canvas or clay to copy what he has just seen might as well be an eternity. The model can go on standing still for ever, but the work will nonetheless be the product of an accumulation of memories none of which is quite the same as any other, because each of them is affected by what has gone before, by the continually changing relation between all that has already been put down and the next glance at the model. And it is not merely because of the necessity to look away from the model to look at the paper, canvas, clay that, as soon as we try to copy what is seen, it was seen: it is also because our mind has to get outside the sensation before we can copy it, our very awareness of having a sensation pushes it into the past, for we cannot think about our present thought, it slips away as we try and grasp it, because we try and grasp it. The artist can never get there, whether he works from nature and builds up an accumulation of memories modifying and contradicting one another, or whether he works from memory and constructs a synthesis of what he remembers having seen. Giacometti's work lays naked the despair known to every artist who has tried to copy what he sees. At the same time it is an affirmation that there is a hard core which remains from all that has been seen and that this can be stabilized, this can be saved, this can be rendered as if indestructible.

David Sylvester

(This text is extracted from a monograph to be published next year by Weidenfeld and Nicolson)



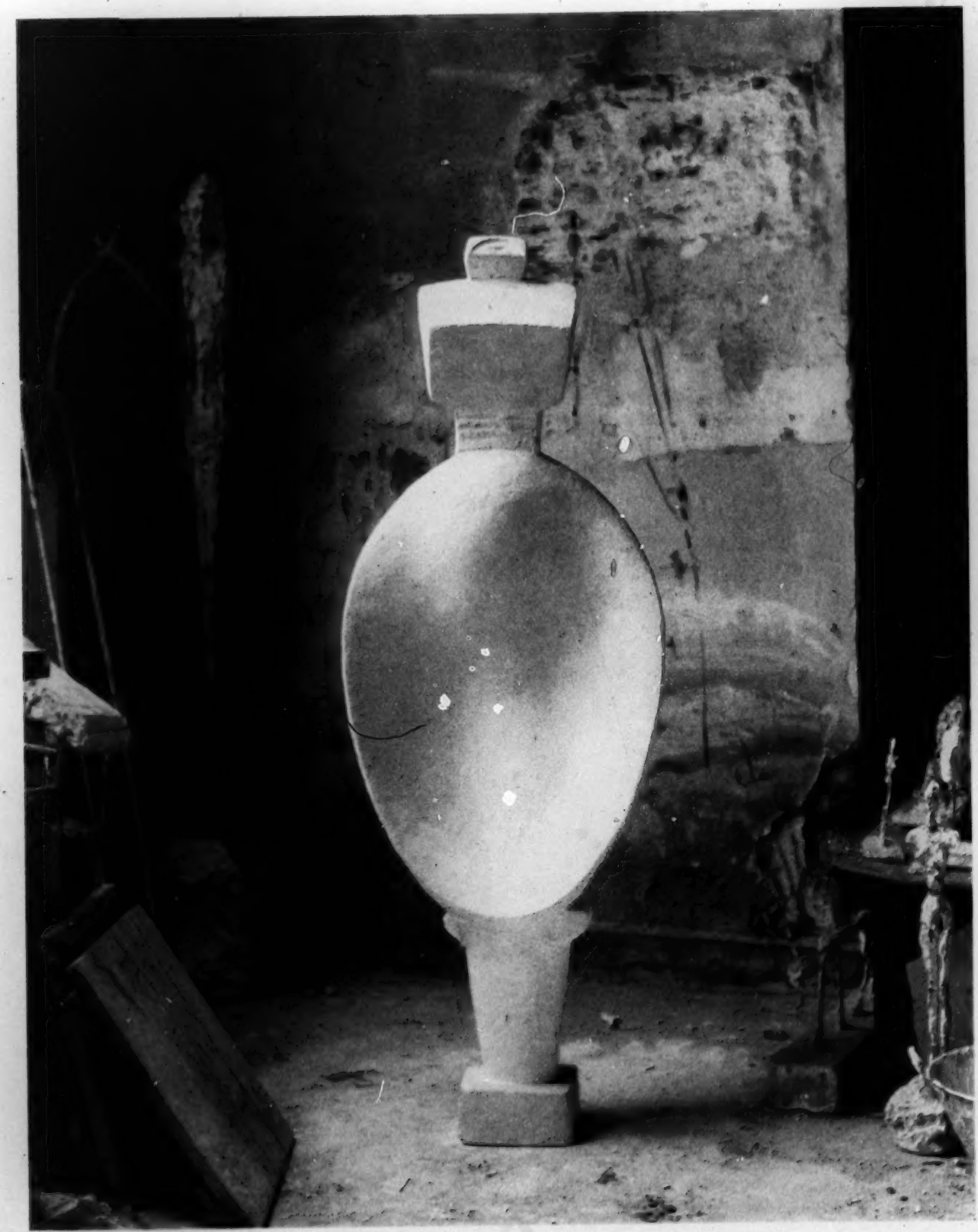
1 Head *c.*1927–28 Plaster h.40 cm (8)

2 The artist's father 1927 Bronze h.28 cm (6)

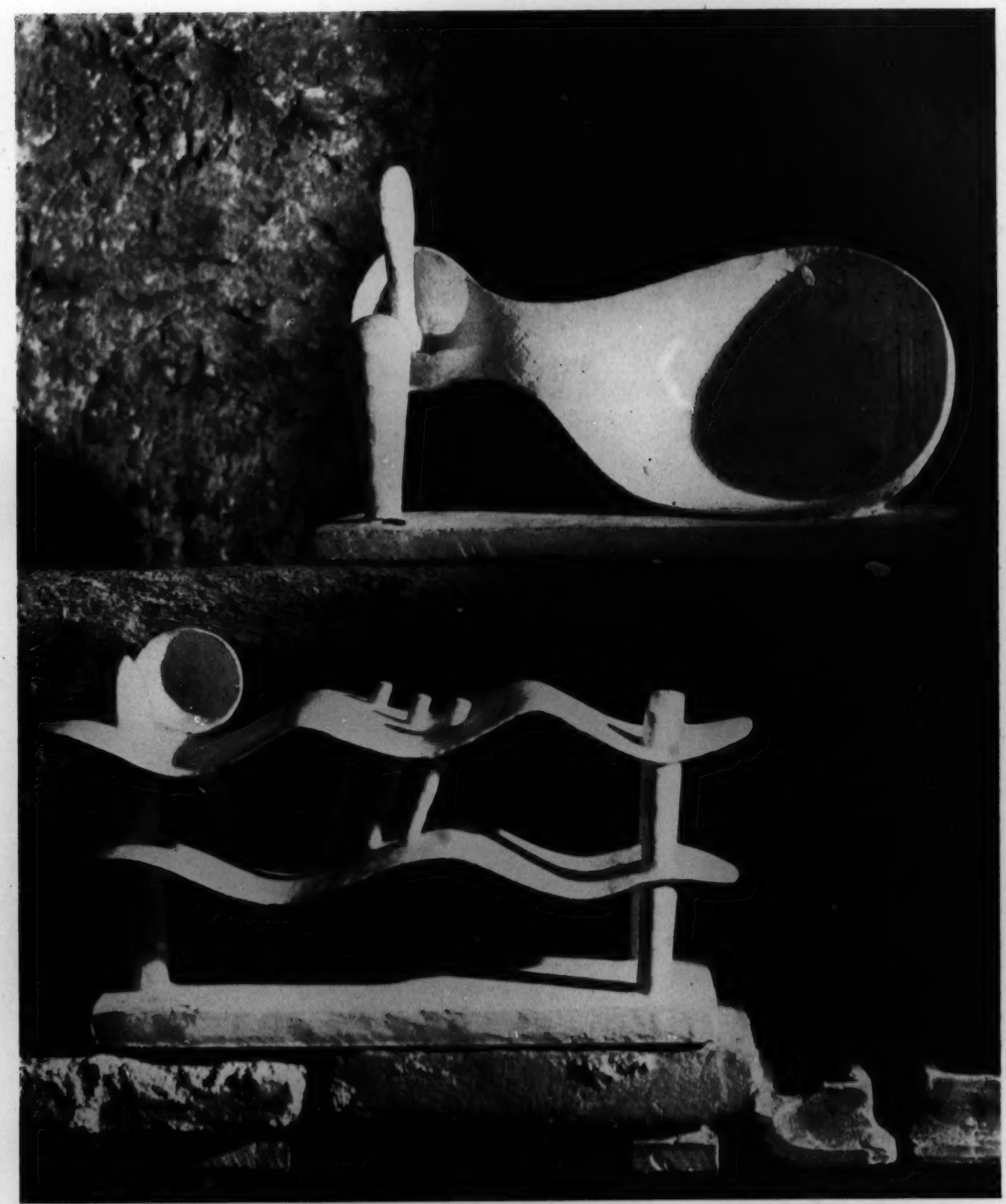
5 The artist's mother 1927 Bronze h.33 cm (7)

4 Cubist Composition *c.*1926–27 Bronze h.63 cm (5)

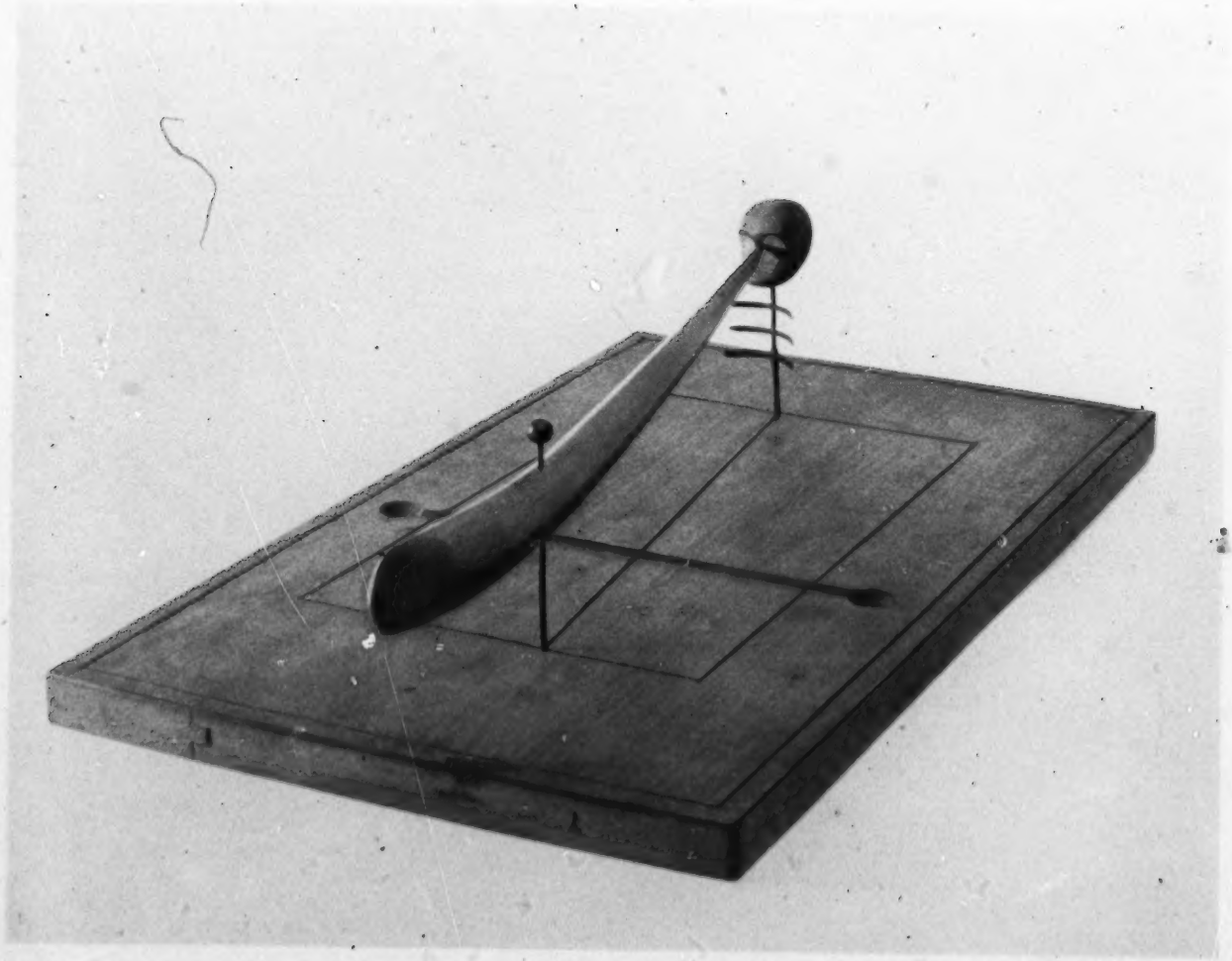
5 Man and woman *c.*1928–29 Bronze h.45·5 cm (9)



6 Spoon-woman 1926 Plaster h.120 cm (4)

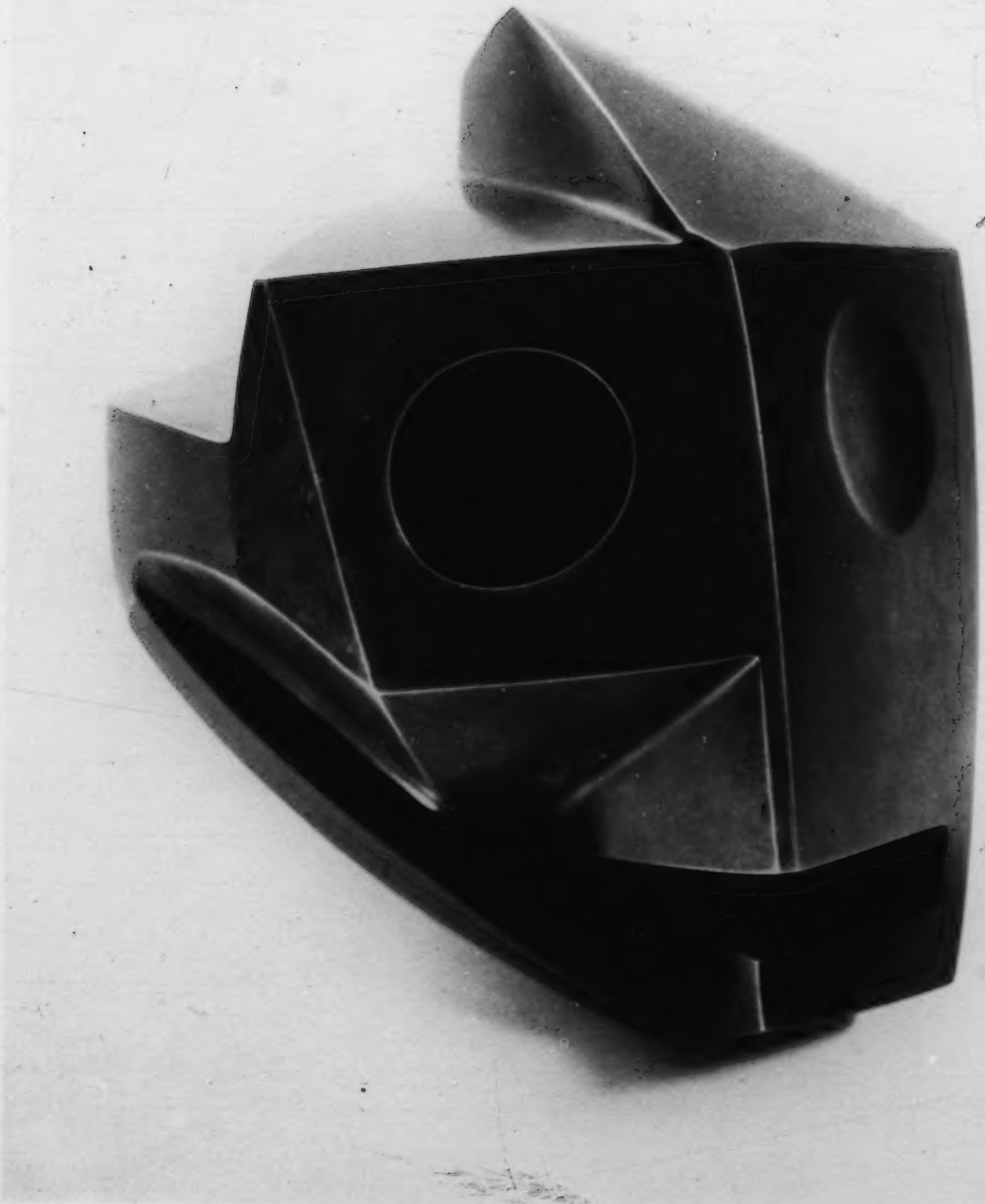


7 (*top*) Reclining woman 1929 Plaster l.43 cm (10)
(*bottom*) Woman dreaming 1929 Plaster l.42 cm (11)



8 Point to the eye *c.*1930–31 Wood and metal l.58·5 cm (13)

9 Suspended ball *c.*1930–31 Plaster and metal h.61 cm (12)



10 Cubist Head 1934 Bronze h.18 cm (18)

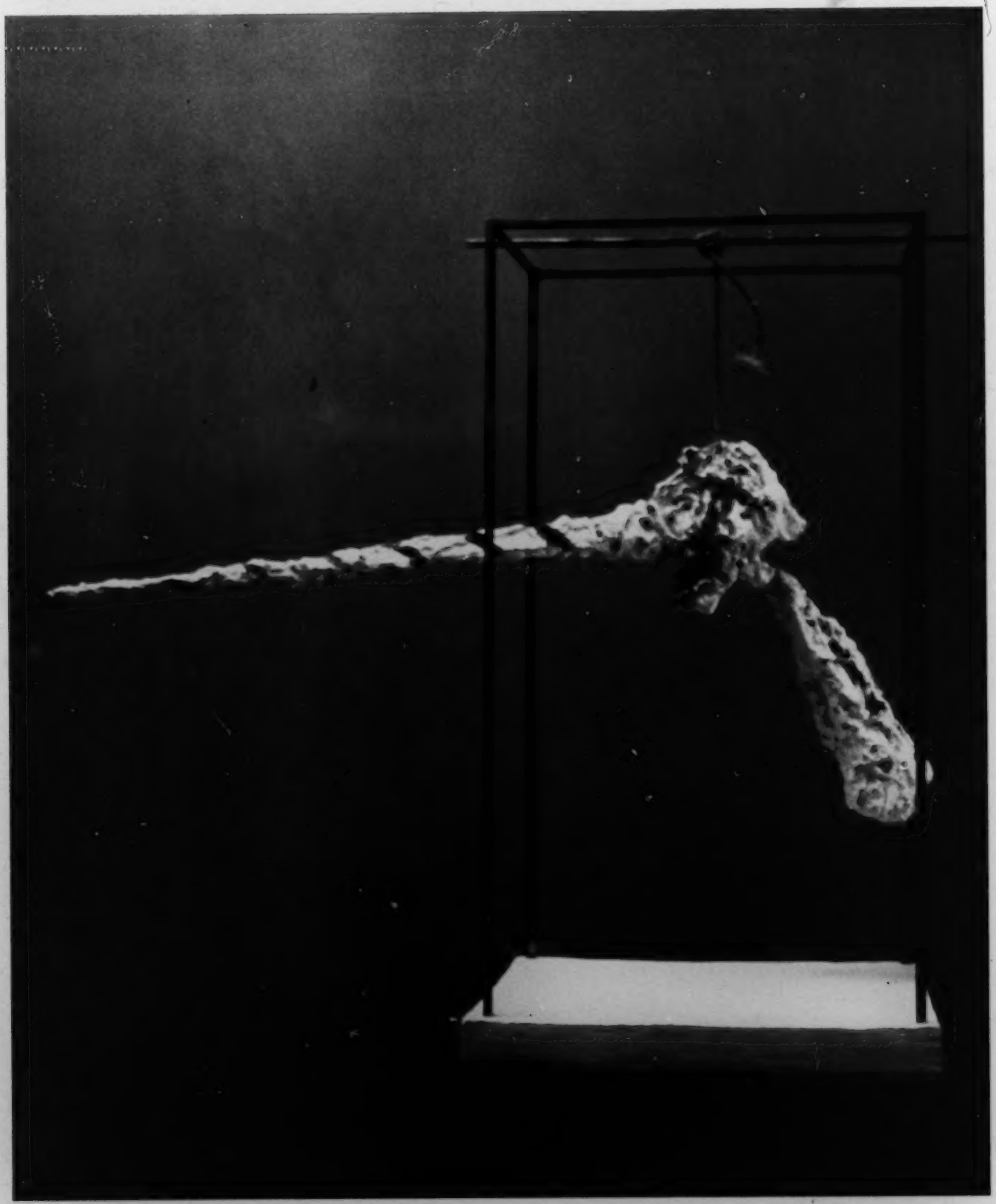
11 Cube 1934 Bronze h.95 cm (17)

12 Walking woman *c.*1933–34 Plaster h.153 cm (16)

13 Chariot 1942 Bronze h.160 cm (29)

14 Head of Isabel *c.*1938 Bronze h.21 cm (24)

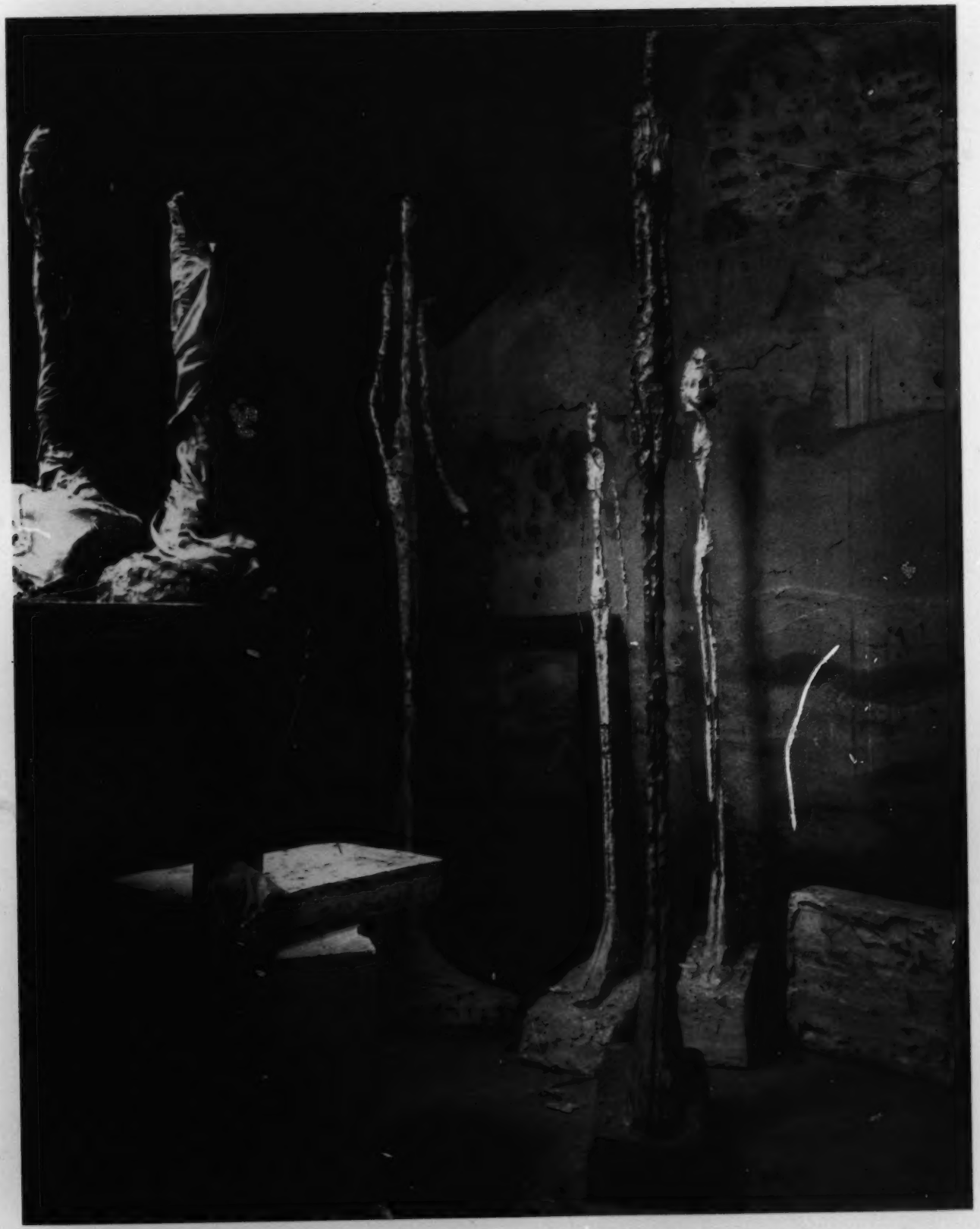
15 Head on a stalk 1947 Bronze h.61 cm (with base) (34)



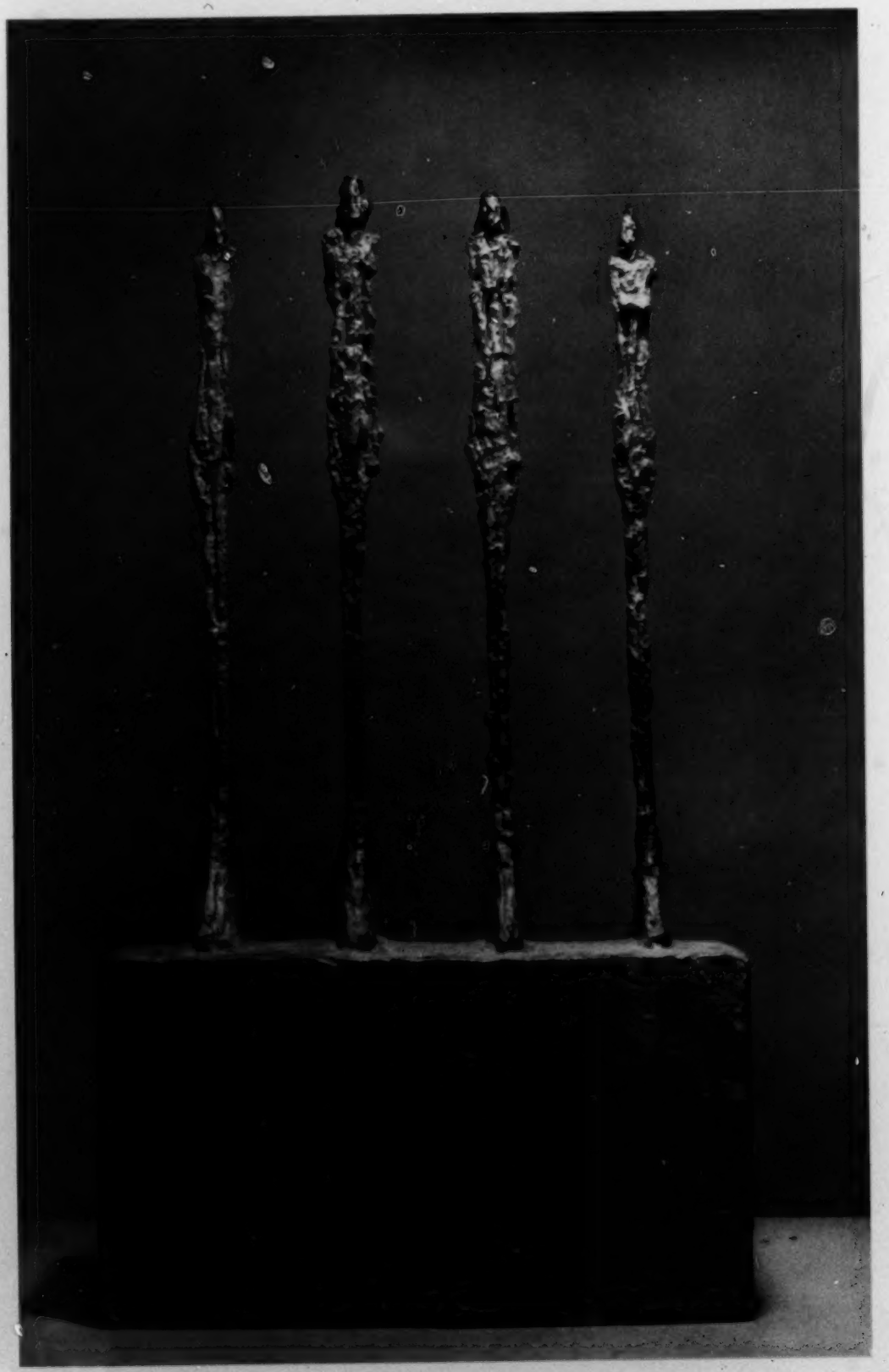
16 The nose 1947 Plaster and metal h.80 cm (35) •

17 Man pointing 1947 Plaster h.178 cm (33)

18 Tall figure 1947 Plaster h.201 cm (32)

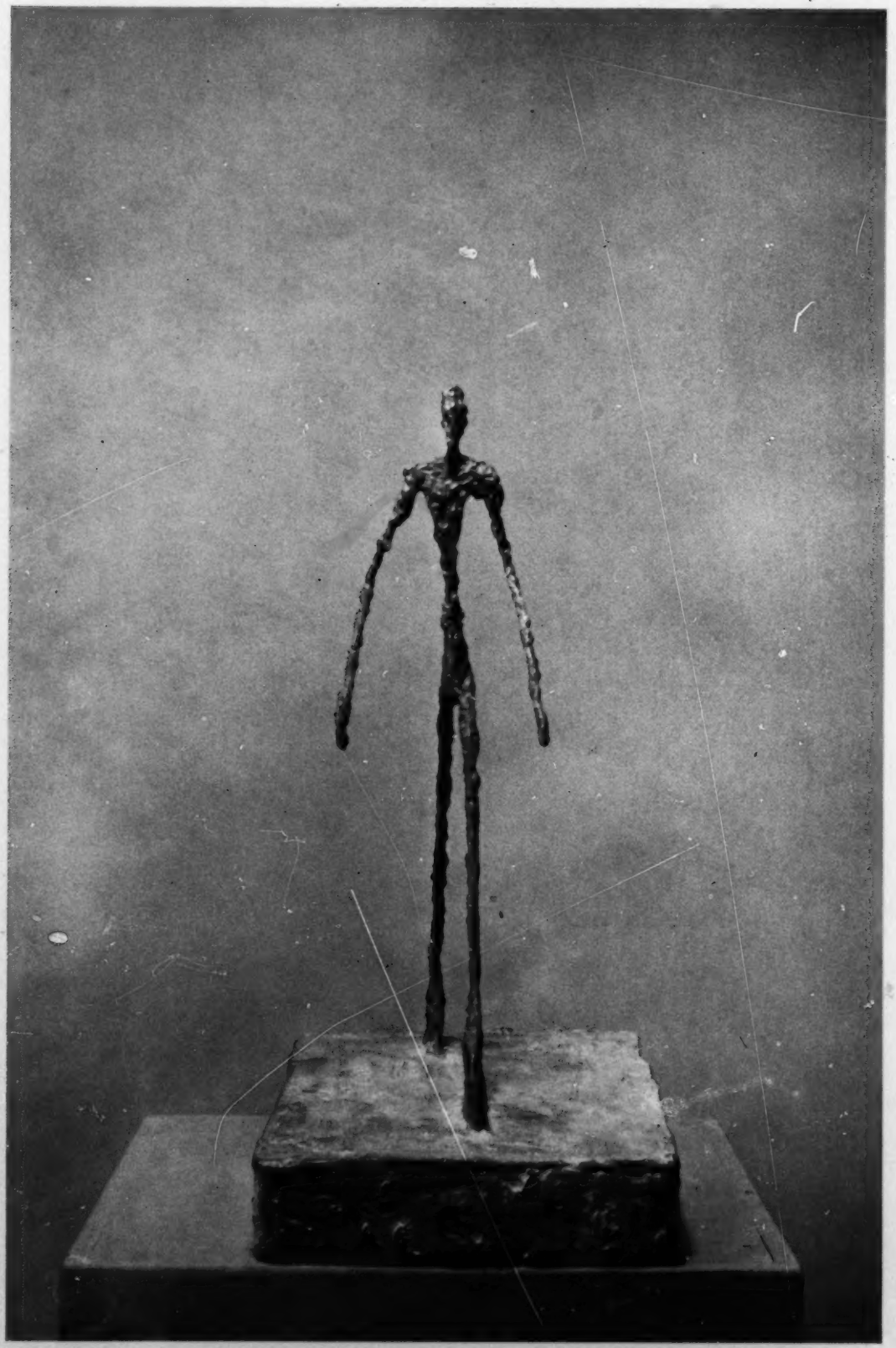


19 Tall figure · 1949 Bronze h.167 cm (36)

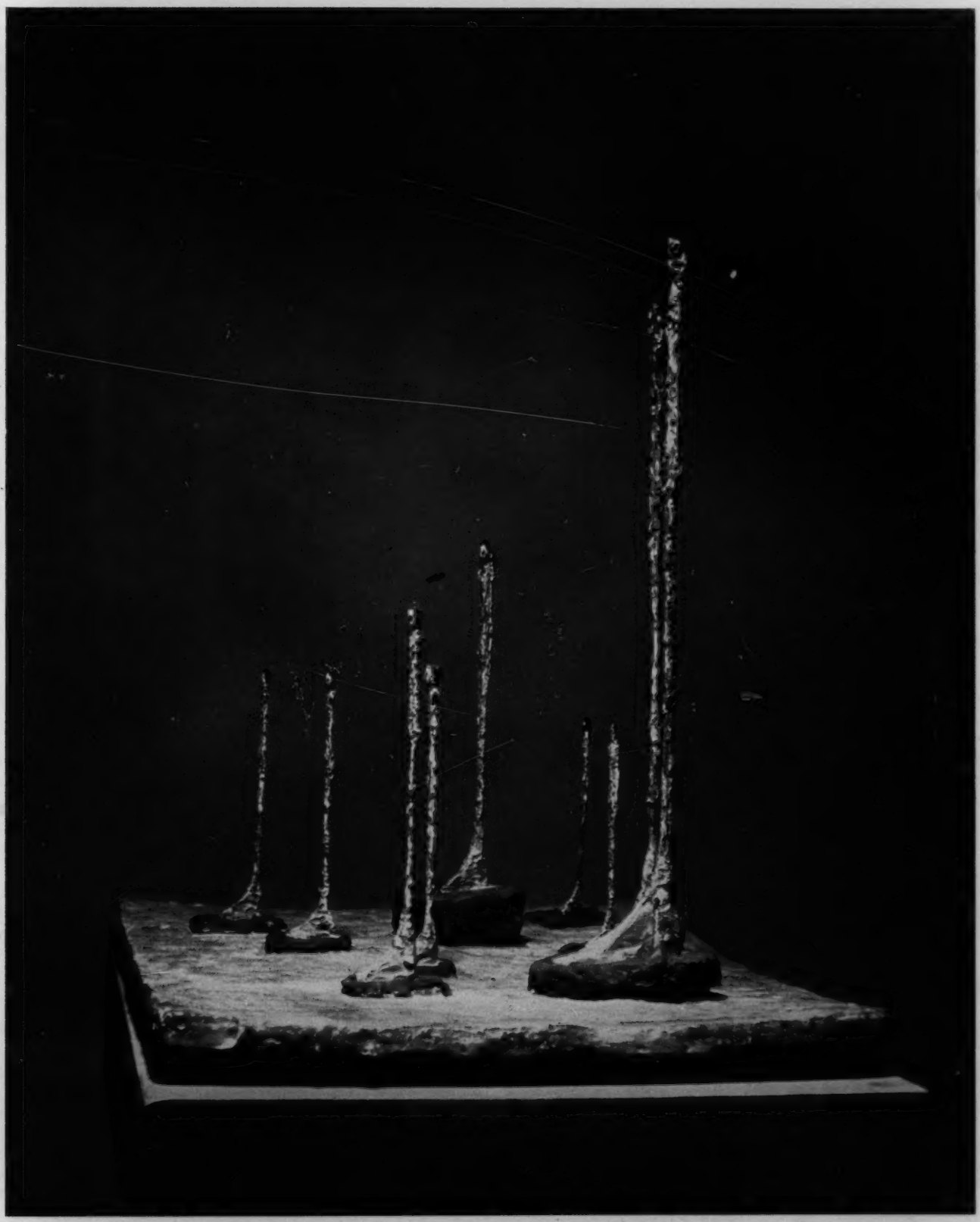


20 Four figurines on a base 1950 Bronze h.79 cm (38)

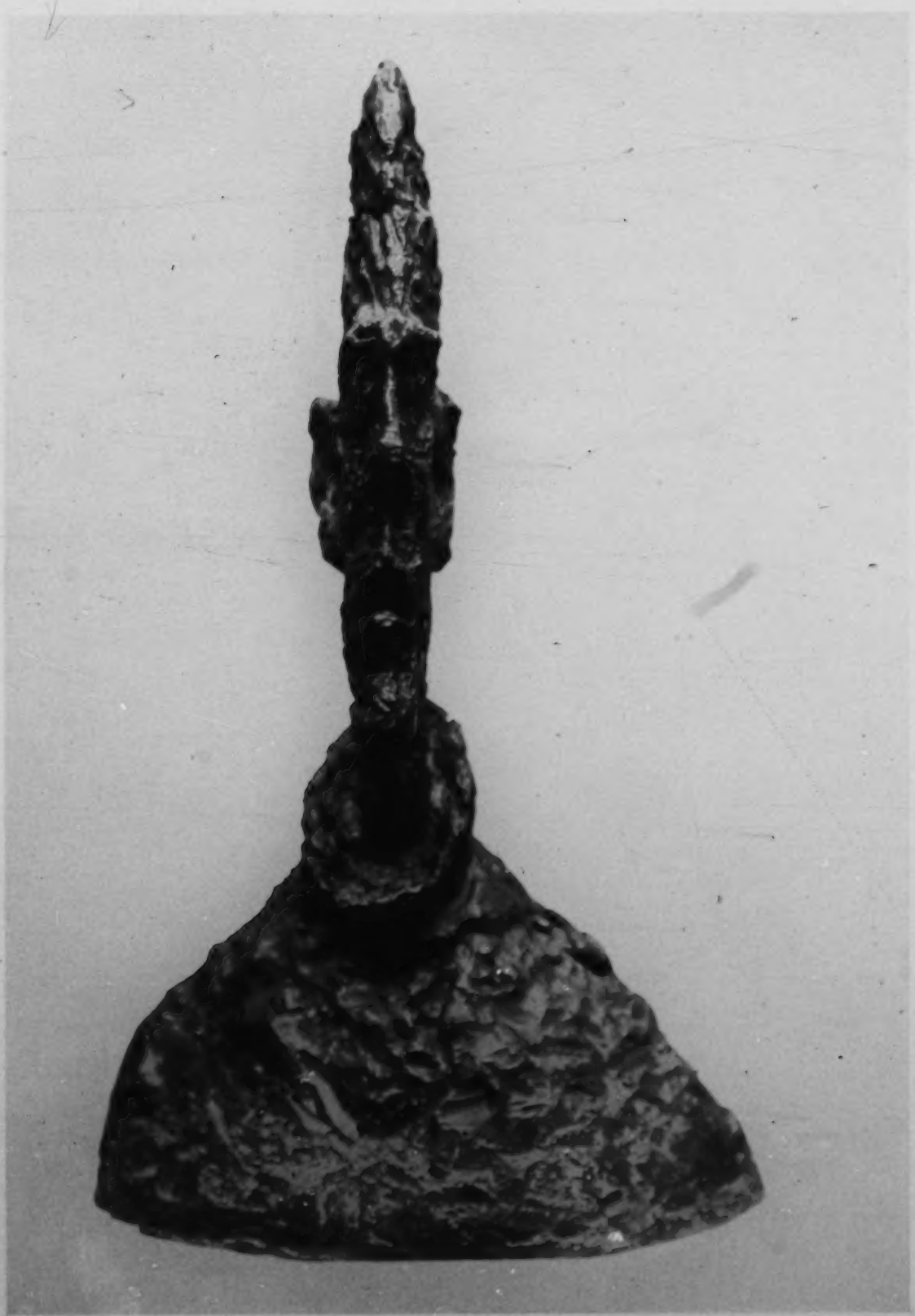
21 Four figurines on a tall stand 1930 Bronze h.160 cm (39)



22 Walking man 1950 Bronze h.49 cm (37)



23 The glade 1950 Bronze h.58 cm (40)



14 Large slicing head 1954 Bronze h.65 cm (56)

25 Stele III 1938 Plaster h.168 cm (71)

26 Head of Diego 1913 Bronze h.56·5 cm (60)

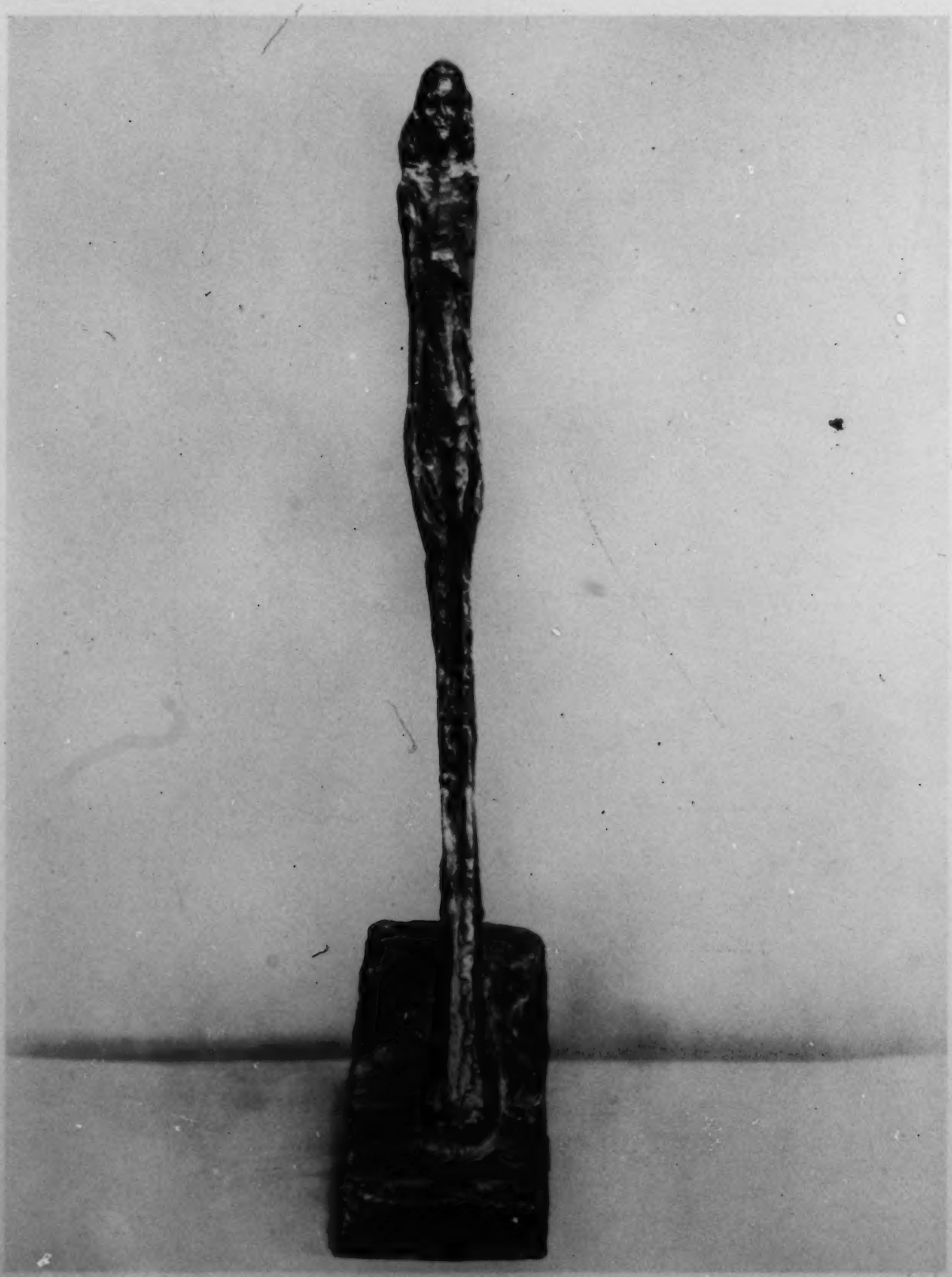
27 Standing woman 1957 Bronze h.131 cm (66)

28 Venice woman VIII 1956 Bronze h.122 cm (64)

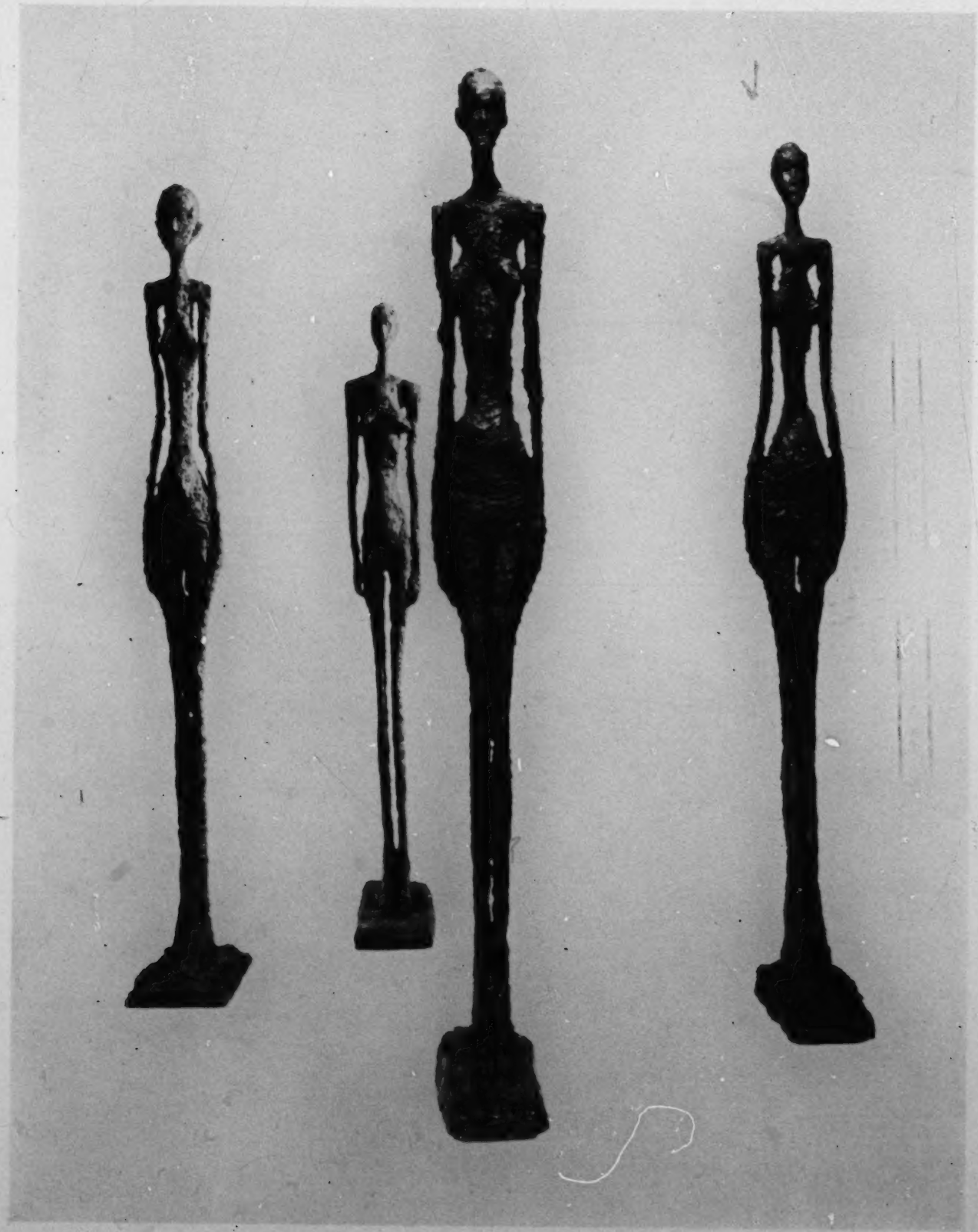
29 Walking man I 1960 Bronze h.182 cm (82)

30 The leg 1958 Bronze h.218·5 cm (with base) (74)

31 Large head 1960 Bronze h.95 cm (81)



32 Standing woman *c.*1952–53 Bronze h.60 cm (47)



33 *left to right* Standing woman I 1960 Bronze h.267 cm (83) Standing woman III 1960 Bronze h.236 cm
Standing woman II 1960 Bronze h.278 cm (84) Standing woman IV 1960 Bronze h.270 cm (85)

34 Bust of Annette IV 1962 Bronze h.59·5 cm (87)

35 Bust of Annette IX 1964 Bronze h.45 cm (91)

36 Chiavenna Head I 1964 Bronze h.41·5 cm (92)

37 Chiavenna Head II 1965 Plaster h.42·5 cm (93)

38 Apple on a sideboard 1937 Oil 74×76·5 cm (99)

39 Diego seated 1949 Oil 81×65 cm (107)

40 The Studio 1951 Oil 73×60 cm (112)

41 Interior of the studio 1950 Oil 70×42 cm (109)

42 Plaster head 1950 Oil 52×43 cm (108)

43 Head of Diego 1954 Oil 70×39 cm (127)

44 Standing nude 1951 Oil 110×32 cm (113)

45 Standing nude in the studio 1954 Oil 97×60 cm (125)

46 Still life 1913 Oil 54·5×49·5 cm (118)

47 Street 1953 Oil 73×54 cm (119)

48 Garden at Stampa 1954 Oil 89×62 cm (123)

49 Jean Genet 1954 Oil 65×54 cm (122)

50 The stove 1954 Oil 73×60 cm (126)

51 Man in the street 1957 Oil 73×60 cm (130)

52 Standing nude 1957 Oil 145×80 cm (129)

53 Seated nude 1918 Oil 116×89 cm (132)

54 Annette seated 1958 Oil 92×73 cm (135)

55 Isaku Yanaihara 1958 Oil 92 × 73 cm (136)

56 Grey figure 1917 Oil 61×54 cm (131)

57 Head of a man 1961 Oil 51×40 cm (146)

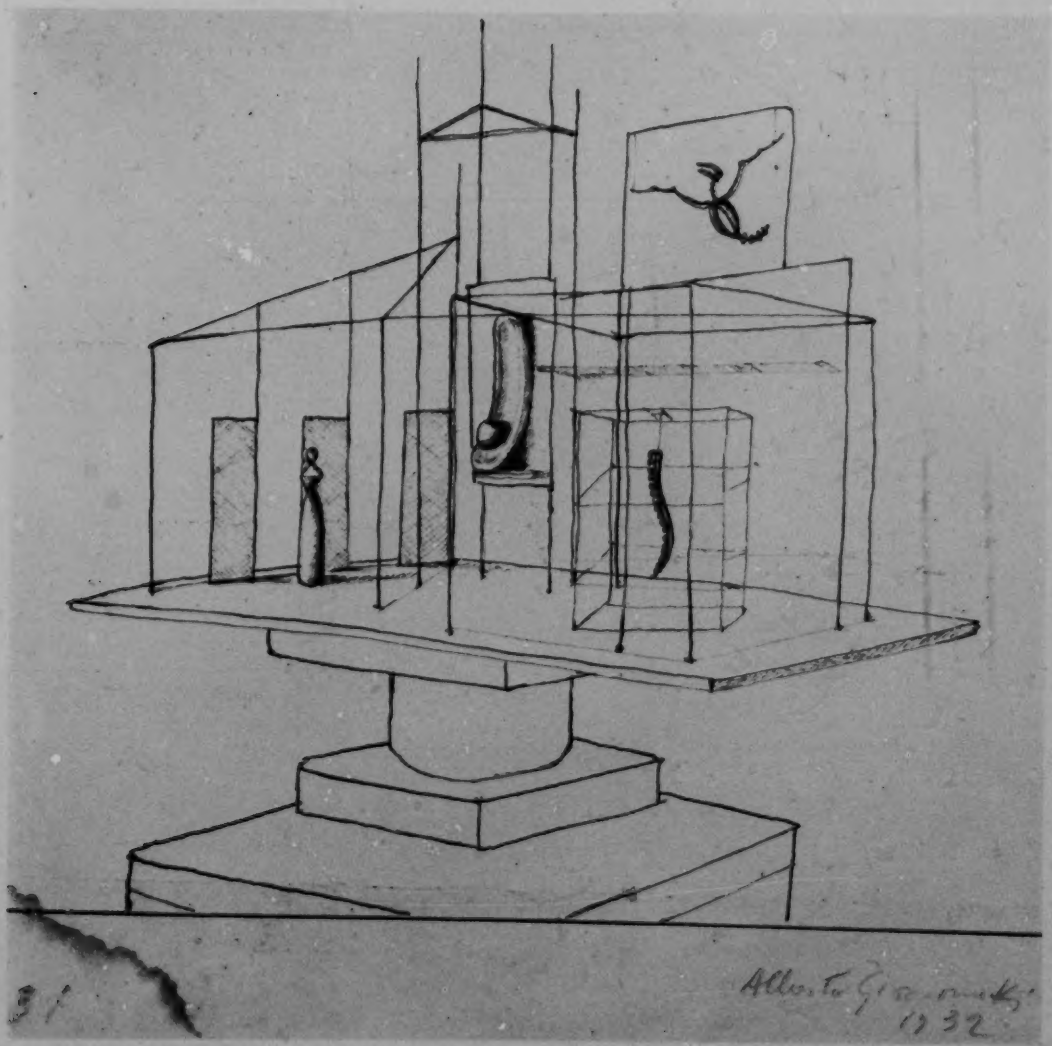
58 Annette 1962 Oil 92×73 cm (148)

59 Landscape with trees 1960 Oil · 55 × 46 cm (142)

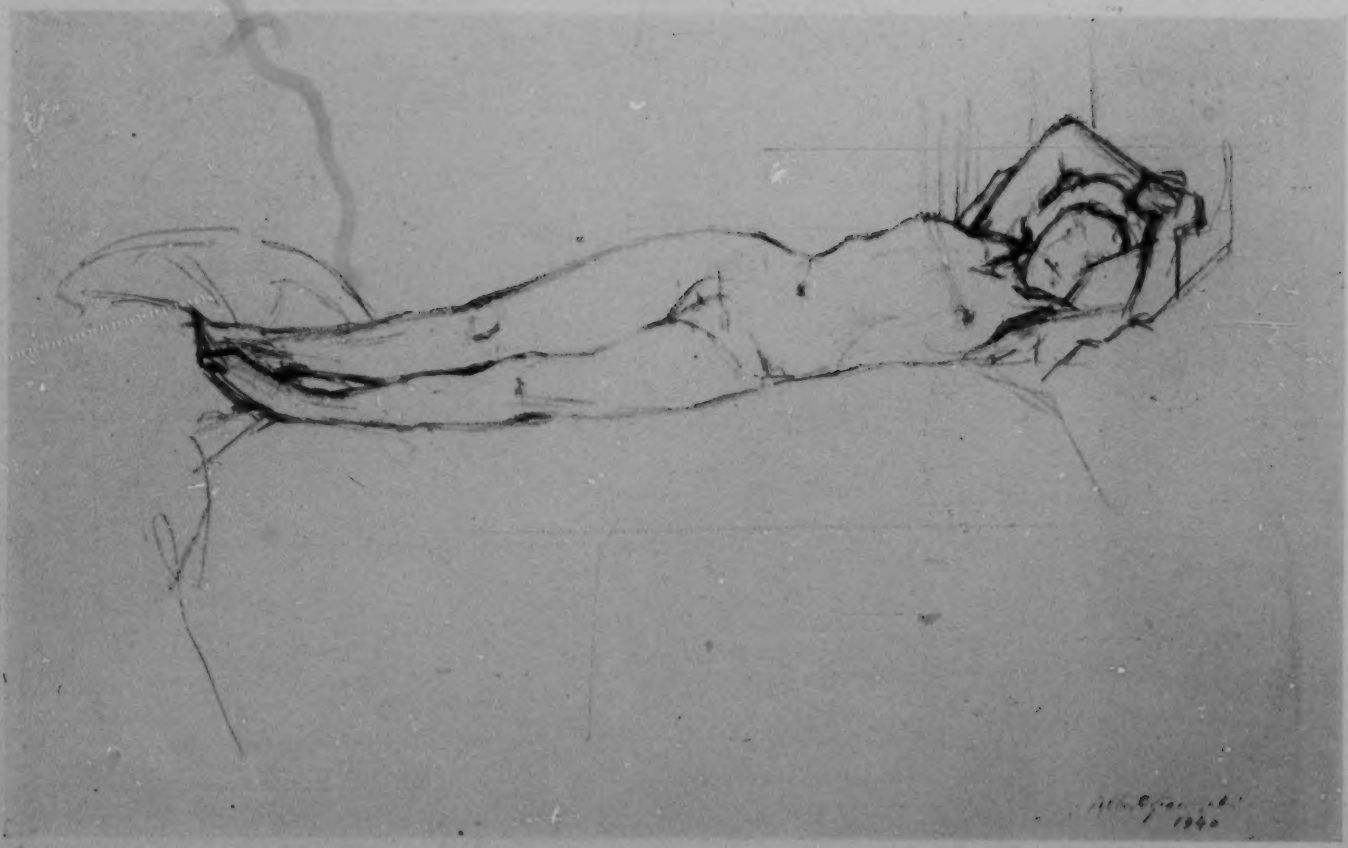
60 Caroline 1962 Oil 61 × 50 cm (149)

61 Caroline 1965 Oil 130×89 cm (152)

62 Skull 1923 Pencil 23×21·5 cm (156)



63 The Palace at 4 a.m. 1932 Pen 20·5 × 20·5 cm (157)



64 Reclining nude 1940 Pencil 30·5 × 48 cm (159)

65 Tree 1949 Pencil 33·5 × 24 cm (169)

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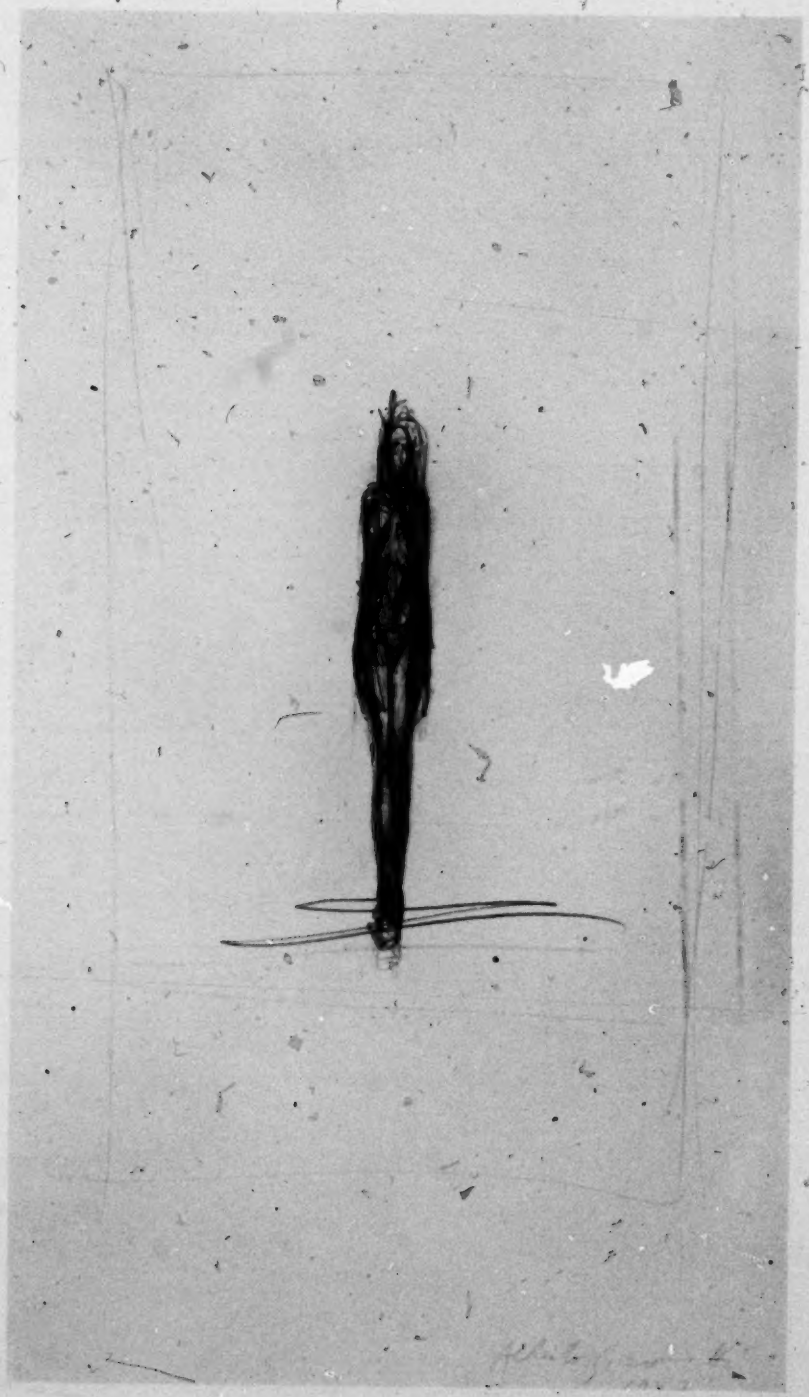
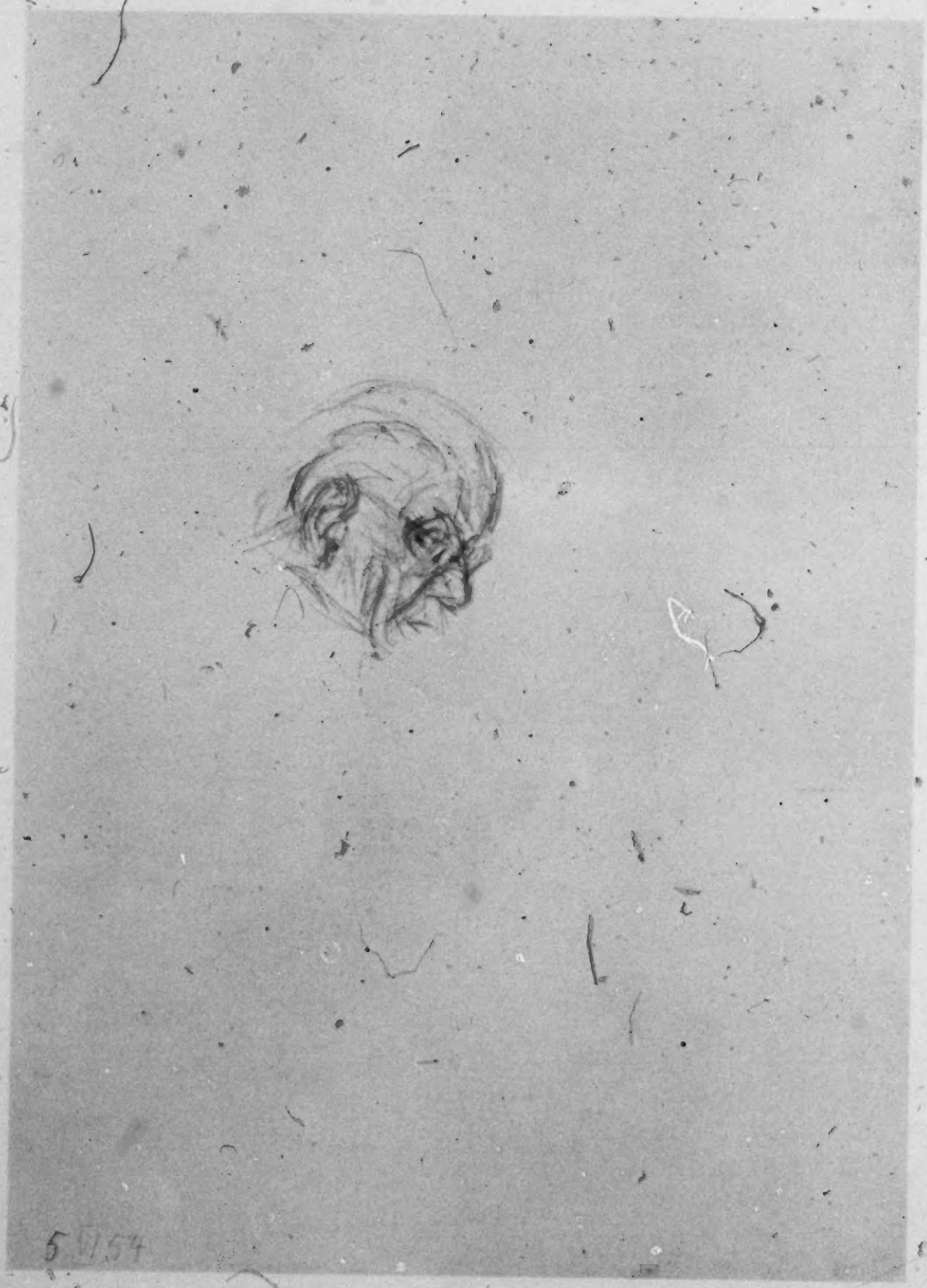
66 Head of Diego 1948 Pencil 49×30·5 cm (165)

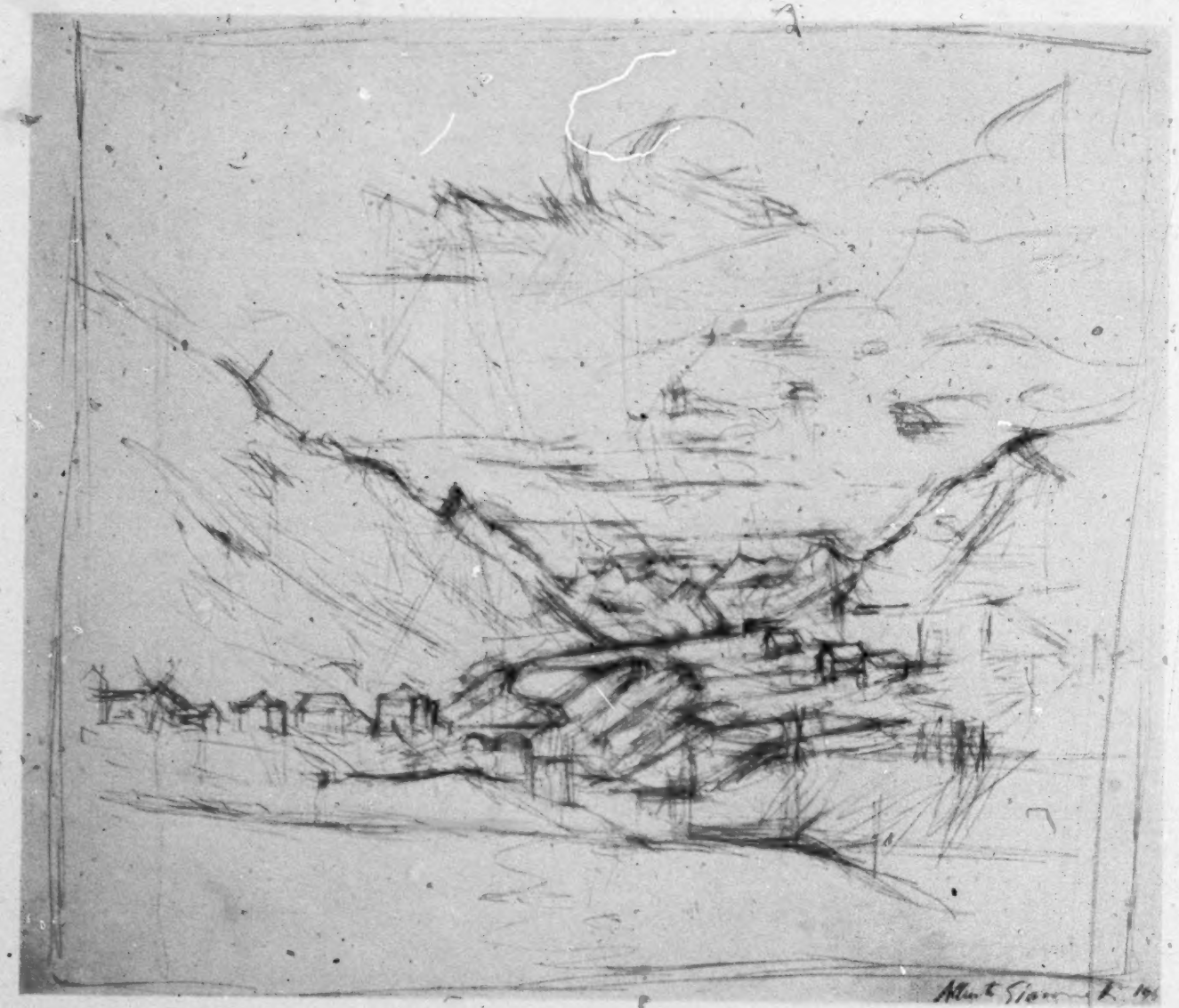


67 Standing woman 1947 Pencil 47×27 cm (163)

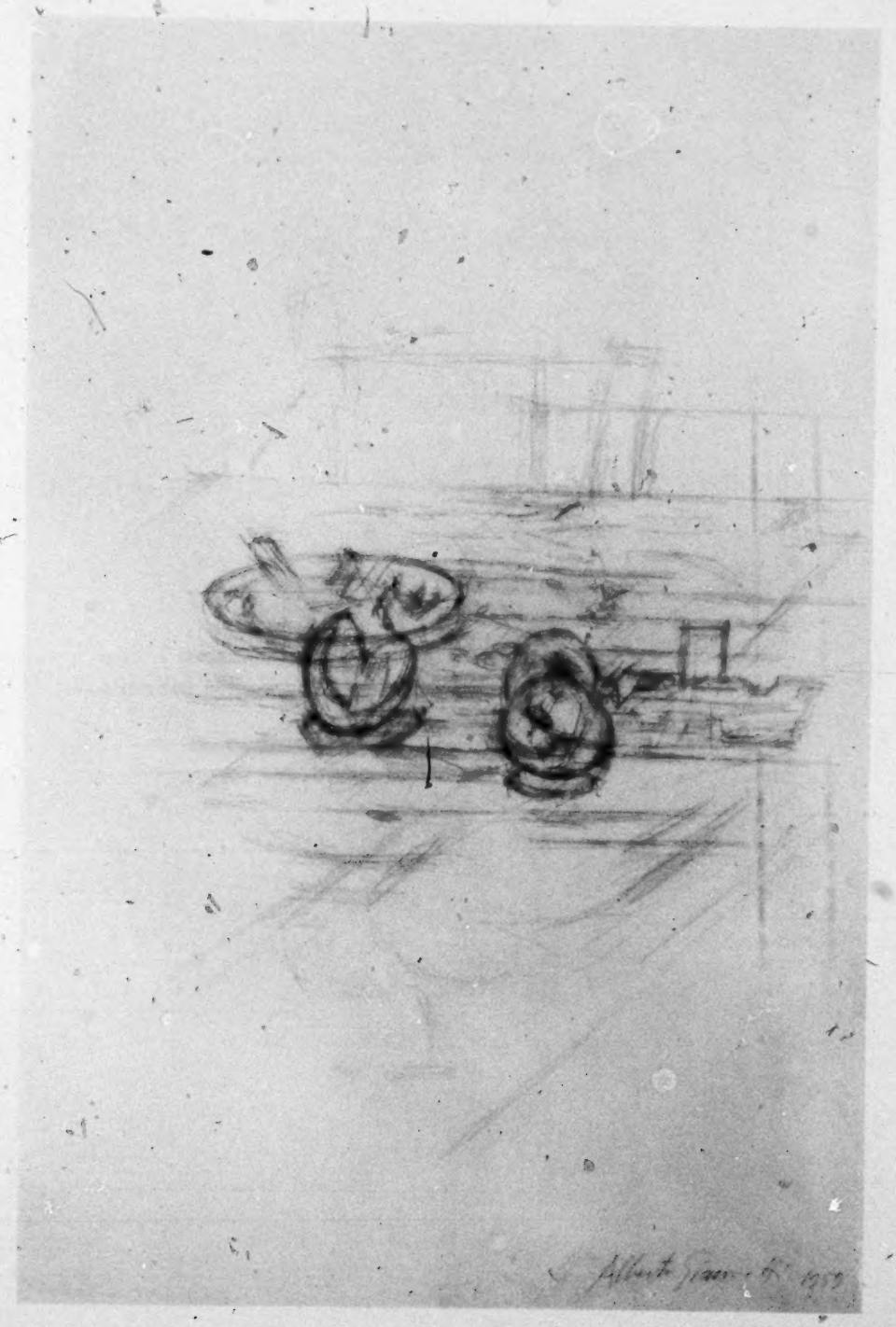


68 Henri Matisse 1954 Pencil 44·5 × 32·5 cm (178)

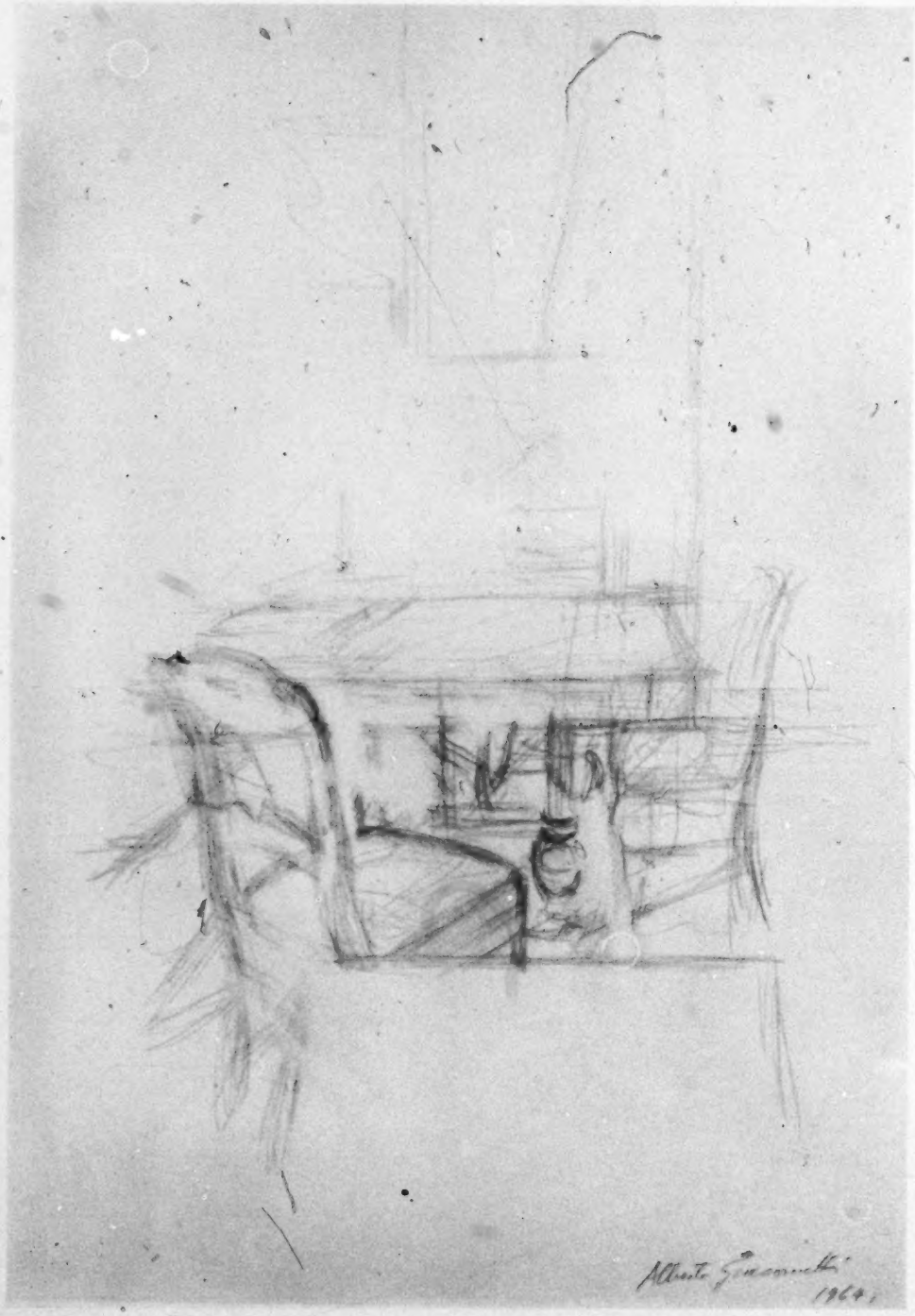
69 Henri Matisse 1954 Pencil 49×33 cm (179)



70 Landscape at Stampa 1955 Pencil 43×48·5 cm (185)



71 Still life with apples 1959 Pencil 49·5×33 cm (190)



72 Table and chairs 1964 Pencil 56×38 cm (196)

Catalogue

Giacometti's works are difficult to date for several reasons. They often remain in progress over a period of years, and, since no record is kept of when they were begun, it is at best possible to determine only the year in which they were completed. Consequently, all the dates given in this catalogue are dates, whether firm or approximate, of completion. Even these, however, can be difficult to fix. Paintings and drawings are commonly signed after a time-lag of several years, and the date inscribed is sometimes inaccurate (*e.g.*, cat. no. 122 is signed 1956 though completed in 1954). And sculptures are commonly cast in bronze some years after their execution (*e.g.* cat. no. 44 was executed and indeed exhibited, in plaster, in 1951, but was not cast until 1957; the edition of cat. no. 47 was cast during 1959–60, but the work itself may date from as early as 1952). Published dates for Giacometti's sculptures often refer to the time of casting; here the intention has been to fix the date when the artist stopped working on the piece.

Certain sculptures are illustrated in the catalogue in a medium other than that in which they appear in the exhibition.

In measurements of paintings and drawings, height precedes width.

sculpture

1 DIEGO 1914
Plaster h.27·5 cm
The Artist

2 BUST OF A YOUNG MAN 1917
Bronze h.18·5 cm
M. Louis G. Clayeux, Paris

3 THE COUPLE 1926
Plaster h.65 cm
The Artist

4 SPOON-WOMAN 1926 *Plate 6*
Plaster h.120 cm
The Artist

5 CUBIST COMPOSITION *c.*1926–27
Plate 4
Bronze h.63 cm
Galerie Claude Bernard, Paris

6 THE ARTIST'S FATHER 1927 *Plate 2*
Bronze h.28 cm
The Artist

7 THE ARTIST'S MOTHER 1927 *Plate 3*
Bronze h.33 cm
The Artist

8 HEAD *c.*1927–28 *Plate 1*
Plaster h.40 cm
The Artist

9 MAN AND WOMAN *c.*1928–29 *Plate 5*
Bronze h.45·5 cm
Madame Henriette Gomès, Paris

10 RECLINING WOMAN 1929 *Plate 7*
Bronze l.43 cm
Galerie Claude Bernard, Paris

11 WOMAN DREAMING 1929 *Plate 7*
Bronze l.42 cm
The Artist

12 SUSPENDED BALL *c.*1930–31 *Plate 9*
(Variant made in 1965)
Plaster and metal h.60 cm
The Artist

13 POINT TO THE EYE *c.*1930–31 *Plate 8*
Wood and metal l.58·5 cm
The Artist

14 DISAGREEABLE OBJECT 1931
Bronze l.48 cm
The Artist

15 DISAGREEABLE OBJECT 1931
Wood h.22 cm
Mr Roland Penrose, London

15a WOMAN WITH HER THROAT CUT 1932 *Fig.5*
Bronze l.88 cm
Mr and Mrs Pierre Matisse, New York

16 WALKING WOMAN *c.*1933–34 *Plate 12*
Plaster h.153 cm
Miss Erica Brausen, London

17 CUBE 1934 *Plate 11*
Plaster h.95 cm
The Artist

18 CUBIST HEAD 1934 *Plate 10*
Plaster h.18 cm
The Artist

19 THE INVISIBLE OBJECT 1934
Bronze h.153 cm
M. Aimé Maeght, Paris

20 HEAD OF ISABEL *c.*1936–37
Bronze h.29·5 cm
Mrs Isabel Lambert, London

21 HEAD OF DIEGO *c.*1936–37
Bronze h.23 cm
M. Louis G. Clayeux, Paris

22 HEAD OF DIEGO *c.*1938
Bronze h.20 cm
The Artist

23 HEAD OF RITA *c.*1938
Bronze h.22 cm
M. Louis G. Clayeux, Paris

24 HEAD OF ISABEL *c.*1938 *Plate 14*
Bronze h.21 cm
Mrs Isabel Lambert, London

25 MASK OF DIEGO *c.*1938–39
Bronze h.19·5 cm
M. Louis G. Clayeux, Paris

26 HEAD OF DIEGO *c.*1938–39
Bronze, plaster base h.20·5 cm
The Artist

27 HEAD OF RITA 1939
Bronze h.16 cm
The Artist

28 HEAD OF DIEGO 1939
Bronze, plaster base h.12·5 cm
The Artist

29 CHARIOT 1942 *Plate 13*
Bronze h.160 cm
M. Aimé Maeght, Paris

30 COLONEL ROLL 1946
Bronze h.28·5 cm
Martha Jackson Gallery, New York

31 STANDING WOMAN 1947
Bronze h.19 cm
Mrs H. D. Molesworth, London

32 TALL FIGURE 1947 *Plate 18*
Bronze h.201 cm
Private Collection, New York

33 MAN POINTING 1947 *Plate 17*
Bronze h.178 cm
The Trustees of the Tate Gallery

34 HEAD ON A STALK 1947 *Plate 15*
Bronze h.61 cm
Fondation Marguerite et Aimé Maeght, St Paul

35 THE NOSE 1947 *Plate 16*
Bronze h.80 cm
The Artist

36 TALL FIGURE 1949 *Plate 19*
Bronze h.167 cm
The Artist

37 WALKING MAN 1950 *Plate 22*
Painted bronze h.49 cm
Fondation Marguerite et Aimé Maeght, St Paul

38 FOUR FIGURINES ON A BASE 1950 *Plate 20*
Bronze h.79 cm
M. Aimé Maeght, Paris

39 FOUR FIGURINES ON A TALL STAND 1950 *Plate 21*
(Variant figurines made in 1965)
Bronze and painted plaster h.159 cm
The Artist

40 THE GLADE 1950 *Plate 23*
Bronze h.58 cm
Private Collection, New York

41 THE FOREST 1950 *Frontispiece*
Bronze h.58 cm
Fondation Marguerite et Aimé Maeght, St Paul

42 FIGURINE IN A BOX 1950
Bronze and glass l.51 cm
Fondation Marguerite et Aimé Maeght, St Paul

43 SEATED WOMAN 1950
Bronze h.77 cm
Hanover Gallery, London

44 THE DOG 1951
Bronze l.97 cm
The Artist

45 BUST OF ANNETTE *c.*1951–52
Plaster h.16 cm
The Artist

46 HEAD AND SHOULDERS *c.*1952
Painted plaster h.42 cm
The Artist

47 STANDING WOMAN *c.*1952–53 *Plate 32*
Bronze h.60 cm
Private Collection, London

48 STRIATED HEAD OF DIEGO *c.*1952–53
Plaster h.37 cm
The Artist

49 TALL FIGURINE 1953
Bronze h.21 cm
The Artist

50 WOMAN ON A CUBE 1953
Bronze h.58 cm
Fondation Marguerite et Aimé Maeght, St Paul

51 WOMAN 1953
Bronze h.34 cm
Brook Street Gallery, London

52 LITTLE MONSTER I 1953
Plaster h.10·5 cm
The Artist

53 LITTLE MONSTER II 1953
Plaster h.10·5 cm
The Artist

54 BUST OF DIEGO 1954
Bronze h.36 cm
Mr and Mrs Eric Estorick, London

55 THIN HEAD 1954
Bronze h.39 cm
The Artist

56 LARGE SLICING HEAD 1954 *Plate 24*
Bronze h.65 cm
Private Collection, London

57 NUDE FROM LIFE *c.*1954–55
Bronze h.56 cm
The Artist

58 ANNETTE FROM LIFE 1955
Plaster h.54 cm
The Artist

59 HEAD OF DIEGO 1955
Bronze h.38 cm
Miss Erica Brausen, London

60 HEAD OF DIEGO 1955 *Plate 26*
Painted bronze h.56·5 cm
M. Aimé Maeght, Paris

61 VENICE WOMAN I 1956
Bronze h.104 cm
Fondation Marguerite et Aimé Maeght, St Paul

62 VENICE WOMAN V 1956
Bronze h.110·5 cm
Fondation Marguerite et Aimé Maeght, St Paul

63 VENICE WOMAN III 1956
Bronze h.119 cm
Fondation Marguerite et Aimé Maeght, St Paul

64 VENICE WOMAN VIII 1956 *Plate 28*
Bronze h.122 cm
Galerie Beyeler, Basle

65 VENICE WOMAN IX 1956
Bronze h.113 cm
Sir Edward Hulton, London

66 STANDING WOMAN 1957 *Plate 27*
Bronze h.131 cm
Mr and Mrs R. J. Sainsbury, London

67 FIGURINE 1957
Bronze h.32 cm
Miss Sonia Brownell, London

68 HEAD AND SHOULDERS 1957
Plaster h.38 cm
The Artist

69 ANNETTE SEATED 1957
Bronze h.84 cm
The Artist

70 STELE II 1958
Plaster h.166 cm
The Artist

71 STELE III 1958 *Plate 25*
Plaster h.168 cm
The Artist

72 HEAD WITH A LARGE NOSE 1958
Plaster h.54 cm
The Artist

73 DIEGO 1958
Bronze h.30·5 cm
M. G.-L. Roux, Paris

74 THE LEG 1958 *Plate 30*
Bronze h.218·5 cm
Mr and Mrs Ben Heller, New York

75 HEAD *c.*1958
Plaster h.28 cm
The Artist

76 HEAD *c.*1958
Plaster h.28 cm
The Artist

77 STANDING WOMAN *c.*1958–59
Bronze h.70 cm
The Artist

78 STANDING WOMAN *c.*1958–59
Bronze h.69 cm
The Artist

79 STANDING WOMAN *c.*1958–59
Bronze h.66 cm
The Artist

80 STANDING WOMAN *c.*1958–59
Bronze h.60 cm
The Artist

81 LARGE HEAD 1960 *Plate 31*
Plaster h.95 cm
The Artist

82 WALKING MAN I 1960 *Plate 29*
Painted bronze h.182 cm
Fondation Marguerite et Aimé Maeght, St Paul

83 STANDING WOMAN I 1960 *Plate 33*
Bronze h.267 cm
Monsieur Aimé Maeght, Paris

84 STANDING WOMAN II 1960 *Plate 33*
Bronze h.278 cm
Galerie Beyeler, Basle

85 STANDING WOMAN IV 1960 *Plate 33*
Bronze h.270 cm
The Artist

86 HEAD AND SHOULDERS *c.*1960–61
Plaster h.47 cm
The Artist

87 BUST OF ANNETTE IV 1962 *Plate 34*
Plaster h.59·5 cm
The Artist

88 BUST OF ANNETTE VI 1962
Plaster h.62 cm
The Artist

89 BUST OF ANNETTE VIII 1962
Bronze h.59 cm
The Artist

90 DIEGO 1964
Plaster h.52 cm
The Artist

91 BUST OF ANNETTE IX 1964 *Plate 35*
Bronze h.45 cm
The Artist

92 CHIAVENNA HEAD I 1964
Plate 36
Bronze h.41·5 cm
The Artist

93 CHIAVENNA HEAD II 1965
Plate 37
Plaster h.42·5 cm
The Artist

94 HALF-LENGTH OF A MAN 1965
Painted plaster h.57 cm
The Artist

94a FIGURINE 1965
Painted plaster h.26·5 cm
The Artist

paintings

95 STILL LIFE WITH APPLES 1913
Oil on cardboard 36×37 cm
The Artist

96 PORTRAIT OF DIEGO 1918
Oil 32×28 cm
The Artist

97 STILL LIFE WITH APPLES 1924
Oil 25×30 cm
Galerie Beyeler, Basle

98 MARIA 1934
Oil 66×59 cm
The Artist

99 APPLE ON A SIDEBOARD 1937 *Plate 38*
Oil 74×76·5 cm
Mr and Mrs Pierre Matisse,
New York

100 STUDIES FOR SCULPTURES 1947
Oil 110×40 cm
Galerie Beyeler, Basle

101 HEAD OF THE ARTIST'S MOTHER
1947
Oil 40×30 cm
Mrs H. D. Molesworth, London

102 THE ARTIST'S MOTHER 1947
Oil 68×43·5 cm
The Artist

103 DIEGO SEATED 1948 *Colour Plate*
Oil 81×50 cm
Mr and Mrs R. J. Sainsbury,
London

104 BATHERS 1949
Oil 60×21 cm
M. Louis G. Clayeux, Paris

105 INTERIOR 1949
Oil 65×54 cm
The Trustees of the Tate Gallery

106 ISABEL IN THE STUDIO 1949
Oil 105×87 cm
Galerie Beyeler, Basle

107 DIEGO SEATED 1949 *Plate 39*
Oil 81×65 cm
Mr and Mrs Preston Long,
New York

108 PLASTER HEAD 1950 *Plate 42*
Oil 52×43 cm
Mr and Mrs Alexander L. Berliner,
New York

109 INTERIOR OF THE STUDIO
1950 *Plate 41*
Oil 70×42 cm
Mr and Mrs Jerome H. Stone,
Chicago

110 DIEGO 1950
Oil 82×60·5 cm
Mr and Mrs R. J. Sainsbury,
London

111 TREE 1950
Oil 82×39 cm
Mr and Mrs R. J. Sainsbury,
London

112 THE STUDIO 1951 *Plate 40*
Oil 73×60 cm
Sir Edward Hulton, London

113 STANDING NUDE 1951 *Plate 44*
Oil 110×52 cm
Private Collection, Paris

114 THE ARTIST'S MOTHER 1952
Oil 83×54 cm
M. Louis G. Clayeux, Paris

115 LANDSCAPE AT STAMPA 1952
Oil 54×61 cm
M. Louis G. Clayeux, Paris

116 DARK LANDSCAPE 1952
Oil 51×53 cm
The Artist

117 PETER WATSON 1953
Oil 65×54 cm
The Institute of Contemporary
Arts, London

118 STILL LIFE 1953 *Plate 46*
Oil 54·5×49·5 cm
Mr and Mrs Charles Zadok,
New York

119 THE STREET 1953 *Plate 47*
Oil 73×54 cm
Galerie Beyeler, Basle

120 STANDING NUDE 1953
Oil 159·5×56 cm
Galerie Beyeler, Basle

121 BUST 1949
Oil 92×73 cm
Galerie Krugier, Geneva

122 JEAN GENET 1954 *Plate 49*
Oil 65×54 cm
Mr and Mrs P. J. Goldberg, London

123 GARDEN AT STAMPA 1954 *Plate 48*
Oil 89×62 cm
M. Aimé Maeght, St Paul

124 ANNETTE 1954
Oil 30×23 cm
M. Aimé Maeght, Paris

125 STANDING NUDE IN THE STUDIO 1954 *Plate 45*
Oil 97×60 cm
Galerie Claude Bernard, Paris

126 THE STOVE 1954 *Plate 50*
Oil 73×60 cm
Galerie Claude Bernard, Paris

127 HEAD OF DIEGO 1954 *Plate 43*
Oil 70×39 cm
M. Aimé Maeght, St Paul

128 ISAKU YANAIHARA 1956
Oil 81×65 cm
The Artist

129 STANDING NUDE 1957 *Plate 52*
Oil 145×80 cm
Private Collection, France

130 MAN IN THE STREET 1957 *Plate 51*
Oil 73×60 cm
Marlborough Fine Art Ltd, London

131 GREY FIGURE 1957 *Plate 56*
Oil 65×54 cm
Sidney Janis Gallery, New York

132 SEATED NUDE 1958 *Plate 53*
Oil 116×89 cm
The Detroit Institute of Arts

133 STILL LIFE WITH BOTTLES 1958
Oil 65×81 cm
Galerie Beyeler, Basle

134 THE ARTIST'S MOTHER 1958
Oil 61×50 cm
The Artist

135 ANNETTE SEATED 1958 *Plate 54*
Oil 92×73 cm
Galerie Claude Bernard, Paris

136 ISAKU YANAIHARA 1958 *Plate 55*
Oil 92×73 cm
Galerie Claude Bernard, Paris

137 ISAKU YANAIHARA 1959
Oil 81×65 cm
The Artist

138 ISAKU YANAIHARA 1959
Oil 92×73 cm
The Artist

139 ISAKU YANAIHARA 1959
Oil 55×46 cm
The Artist

140 DIEGO 1959
Oil 61×50 cm
The Trustees of the Tate Gallery

141 CAROLINE SEATED 1960
Colour Plate
Oil 100×65 cm
Hanover Gallery, London

142 LANDSCAPE WITH TREES 1960
Plate 59
Oil 55×46 cm
Sidney Janis Gallery, New York

143 STILL LIFE WITH APPLES 1960
Oil 46×55 cm
M. Aimé Maeght, St Paul

144 PORTRAIT OF YANAIHARA 1960
Oil 92×73 cm
Pierre Matisse Gallery, New York

145 CAROLINE ON A WHITE GROUND 1961
Oil 185×80 cm
Hanover Gallery, London

146 HEAD OF A MAN 1961 *Plate 57*
Oil 51×40 cm
Mr Edwin Janss Jr., Los Angeles

147 ANNETTE 1962
Oil 55×46 cm
The Artist

148 ANNETTE 1962 *Plate 58*
Oil 92×73 cm
Sidney Janis Gallery, New York

149 CAROLINE 1962 *Plate 60*
Oil 61×50 cm
The Artist

150 CAROLINE IN TEARS 1962
Oil 100×73 cm
The Artist

151 PIERRE JOSSE 1964
Oil 41×33 cm
The Artist

152 CAROLINE 1965 *Plate 61*
Oil 130×89 cm
The Artist

153 CAROLINE 1965
Oil 130×81 cm
The Artist

154 CAROLINE IN A RED DRESS 1965
Oil 92×65 cm
The Artist

155 CAROLINE 1965
Oil 130×81 cm
The Artist

drawings

156 SKULL 1923 *Plate 62*
Pencil 23×21·5 cm
Mr and Mrs R. J. Sainsbury, London

157 THE PALACE AT 4 A.M. 1932 *Plate 63*
Pen 20·5×20·5 cm
Mrs Pierre Matisse, New York

158 SELF PORTRAIT 1935 *Cover*
Pencil 30·5×25·5 cm
Mr and Mrs R. J. Sainsbury, London

159 RECLINING NUDE 1940 *Plate 64*
Pencil 30·5×48 cm
Mr Allan Frumkin, Chicago

160 MODEL WITH DRAPERY 1942
Pencil 33×25 cm
Galerie Claude Bernard, Paris

161 APPLES 1946
Pencil 25·5×33 cm
Mr Allan Frumkin, Chicago

162 HOMAGE TO BALZAC 1946
Pencil 45·5×30·5 cm
Mr and Mrs R. J. Sainsbury, London

163 STANDING WOMAN 1947 *Plate 67*
Pencil 47×27 cm
Mr George Weidenfeld, London

164 TREE 1947
Pencil 48·5×32 cm
Brook Street Gallery, London

165 HEAD OF DIEGO 1948 *Plate 66*
Pencil 49×30·5 cm
Mr and Mrs R. J. Sainsbury, London

166 STANDING WOMEN IN PROFILE 1948
Pencil 58·5×30·5 cm
Mr C. J. B. Hewett, Kent

167 DIEGO SEATED 1949
Pencil 44×30·5 cm
Mrs H. D. Molesworth, London

168 STILL LIFE 1949
Pencil 37×52 cm
Mr and Mrs R. J. Sainsbury, London

169 TREE 1949 *Plate 65*
Pencil 35·5×24 cm
Galerie Krugier, Geneva

170 THE CHAIR 1949
Pencil 29·5×22 cm
Mrs M. Gorky Phillips, London

171 PORTRAIT OF DIEGO 1950
Pencil 63·5×48 cm
Sidney Janis Gallery, New York

172 STUDIO INTERIOR 1950
Pencil 47·5×30 cm
Mr and Mrs R. J. Sainsbury, London

173 FIGURES IN THE STREET 1951
Pencil 33×24 cm
Galerie Claude Bernard, Paris

173a FIGURES IN THE STREET 1951
Pencil 42×33 cm
The Artist

174 FOUR FIGURES SEATED 1951
Pencil 38·5×56 cm
Mr and Mrs Alvin S. Lane, New York

175 HEAD OF THE ARTIST'S MOTHER 1952
Pencil 25×18 cm
Mrs H. D. Molesworth, London

176 TREE 1953
Ink 25×19 cm
Mr and Mrs R. J. Sainsbury, London

177 STILL LIFE WITH A BOWL OF APPLES 1954
Pencil 41·5×58·5 cm
Sidney Janis Gallery, New York

178 HENRI MATISSE 1954 *Plate 68*
Pencil 44·5×32·5 cm
The Artist

179 HENRI MATISSE 1954 *Plate 69*
Pencil 49×33 cm
The Artist

180 HENRI MATISSE 1954
Pencil 49·5×32·5 cm
The Artist

181 HENRI MATISSE 1954
Pencil 49·5×32·5 cm
The Artist

182 DAVID SAINSBURY 1955
Pencil 55×37·5 cm
Mr and Mrs R. J. Sainsbury, London

183 SELF PORTRAIT 1955
Pencil 40×30 cm
Miss Erica Brausen, London

184 TREE AND HOUSE 1955
Pencil 50×35 cm
Galerie Claude Bernard, Paris

185 LANDSCAPE AT STAMPA 1955 *Plate 70*
Pencil 43×48·5 cm
Mr Allan Frumkin, Chicago

186 MOUNTAINS AT STAMPA 1955
Pencil 46×49 cm
Mr Robin Campbell, London

187 STILL LIFE ON A SIDEBOARD 1955
Pencil 30·5×45 cm
Sidney Janis Gallery, New York

188 STANDING NUDE 1955
Pencil 64×48 cm
Mr and Mrs R. J. Sainsbury, London

189 IGOR STRAVINSKY 1957
Pencil 32·5×50 cm
Sir Edward Hulton, London

190 STILL LIFE WITH APPLES 1959 *Plate 71*
Pencil 49·5×33 cm
Miss Erica Brausen, London

191 STILL LIFE WITH A BUST 1959
Pencil 50×33 cm
Miss Erica Brausen, London

192 INTERIOR WITH CHAIR 1960
Pencil 50×32·5 cm
Galerie Beyeler, Basle

193 STILL LIFE WITH A BOTTLE 1960
Pencil 50×32 cm
Galerie Claude Bernard, Paris

193a HEAD 1962
Pencil 26×21 cm
The Artist

194 ANNETTE 1963
Pencil 50·5 × 32·5 cm
Donald Morris Gallery, Detroit

195 ROSES 1964
Pencil 50 × 32·5 cm
Private Collection, New York

196 TABLE AND CHAIRS 1964 *Plate 72*
Pencil 56 × 38 cm
Pierre Matisse Gallery, New York

197 INTERIOR 1965
Pencil 56 × 38 cm
Miss Elizabeth Davison

198 STREET IN LONDON 1965
Pencil 56 × 38 cm
The Artist

199 INTERIOR WITH CHAIRS 1965
Pencil 56 × 75 cm
The Artist

200 INTERIOR WITH CHAIRS 1965
Pencil 56·5 × 37·5 cm
The Artist

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Brompton Studio, London: Plates 12, 52, 71

Alfred Carlebach Studio, London: Plates 62, 66

Geoffrey Clements, New York: Plate 38

R. B. Fleming, London: Figs. 5, 6; Plates 36, 37, 60, 61

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George Miles, London: Colour plate (recto)

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